

THE ATHLETIC

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SATURDAY, MAY 14, 1881.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE-STREET, PICCADILLY, W.
Prof. C. E. TURNER will, on SATURDAY NEXT (May 21), at Three o'clock, begin a Course of Five Lectures on the GREAT MODERN WRITERS OF RUSSIA.—Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, May 23rd, at Two P.M.
The Right Hon. LORD ABERDARE, President, in the Chair.
The DINNER will take place at Willis's Rooms, King-street, St. James's, at Seven o'clock on the same day.
The Right Hon. LORD ABERDARE, President, in the Chair.
Dinner charge, 21s. payable at the Door; or Tickets may be had and places taken at 1, Saville-row, Burlington Gardens, up to Noon on Sunday, May 23rd.
The Friends of Fellows are admissible to the Dinner.

BRITISH ARCHEOLOGICAL ASSOCIATION.—The TWELFTH MEETING of the SESSION will be held on WEDNESDAY NEXT, May 18th, at 22, Sotheby-street, Piccadilly, W. Chair to be taken at 8 P.M. Antiquities will be Exhibited, and the following Paper read: 'On Certain Old Figures Discovered in Britain, Brittany, &c.,' by Dr. PHÉNÉ, F.R.S.
W. DE GRAY BRICH, F.R.S., } Honorary
E. P. LOFTUS BROCK, F.S.A. } Secretaries.

SPELLING REFORM ASSOCIATION.—The SECOND ANNUAL MEETING will be held, at Eight P.M., on WEDNESDAY, May 25, in the Rooms of the Royal Asiatic Society, 22, Albemarle-street, W.
Professor SAYCE, President of the Association, in the Chair.
Cards of admission may be obtained on application to the SECRETARY, at the Office, 20, John-street, Adelphi, W.C.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—Sir JOSEPH PAYKER, M.D. & F.R.S., will read a Paper 'On the Rainfall of India' on MONDAY, May 16th.
F. PETRIE, Hon. Sec.
House of the Institute, 7, Adelphi-terrace, Charing Cross.

ARTISTS' GENERAL BENEVOLENT INSTITUTION, for the Relief of Distressed Artists, their Widows and Orphans.

The ANNIVERSARY DINNER will take place in Willis's Rooms THIS DAY (SATURDAY, May 14th), at Six o'clock.
The Right Hon. the EARL of ROSEBURY in the Chair.
Donations will be received and thankfully acknowledged by:
JOHN EVERETT MILLAIS, R.A., Honorary Secretary.
PHILIP CHARLES HARDWICK, Treasurer.
F. LAMBE PRICE, Secretary, 24, Old Bond-street, W.
Dinner Tickets, including Wines, One Guinea.

ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.

The SIXTH EXHIBITION of PAINTINGS and SCULPTURE by Living Artists will be OPENED in the Assembly Rooms, Newcastle-upon-Tyne, the FIRST WEEK in SEPTEMBER.
Agent for forwarding Works from London, Mr. W. A. SWIRE, 14, Charles-street, Middlesbrough Hospital.
Artists can obtain particulars from T. R. SPENCE, Secretary, Newcastle-upon-Tyne.

CORPORATION OF LIVERPOOL.—WALKER ART-GALLERY.—The Art and Exhibition Sub-Committee of the Corporation have resolved to offer a Prize of Ten Guineas for the best Artistic Design for a Poster announcing their next Autumn Exhibition of Pictures. Forms of the Conditions and all particulars may be had on application to CHARLES DYALL, Curator, Walker Art Gallery, Liverpool.

CORPORATION OF LIVERPOOL.—AUTUMN EXHIBITION of MODERN PICTURES in OIL and WATER COLOUR, 1881.

NOTICE TO EXHIBITORS.
The above Exhibition will OPEN, in the Walker Art Gallery, on MONDAY, September 5. The days for receiving Pictures are from the 1st to the 15th of AUGUST, both inclusive.
Forms, cards of particulars, and all information may be obtained on application to Mr. CHARLES DYALL, Curator, Walker Art Gallery, Liverpool, to whom all Works of Art intended for Exhibition should be addressed. London Agent, Mr. JAMES BOWLER, 17, Nassau-street, Midland Hotel, London.
JOSEPH HAYNER, Town Clerk, Hon. Sec.

GLASGOW INSTITUTE of the FINE ARTS.—The AUTUMN EXHIBITION of WORKS in BLACK and WHITE will OPEN on the 6th of SEPTEMBER, 1881. Last Receiving Day in London, at Mr. BOWLER'S, 17, Nassau-street, Midland Hotel, 11th of AUGUST.—For Advice Notes, &c., apply to ROBERT WALKER, Acting Secretary, Galleries of the Institute.

LEICESTER SCHOOL of ART, Hastings-street, Leicester.—In consequence of the Resignation of the HEAD MASTER of the above School on October 1st next, the Committee invite APPLICATIONS for the Appointment.—Testimonials and Specimens to be forwarded, not later than JUNE 15th, 1881, addressed to SAMUEL BARNFIELD, Hon. Sec., School of Art, Leicester.

ART MASTER.—The Manchester School of Art is prepared to engage an ASSISTANT-MASTER, who must be well acquainted with Drawing from the Cast. He should hold at least one Certificate of the Third Grade. Salary to commence at 2500 per annum. Applicants to forward Specimens of their own Work, with References, to Mr. E. W. MARSHALL, Secretary, School of Art, All Saints, Manchester.

GRAND COMPETITION and EXHIBITION of DESIGNS for CHRISTMAS and NEW YEAR CARDS, to be held in JULY NEXT, at the EGYPTIAN HALL, Piccadilly. 20000 given by Messrs. S. Hildesheimer & Co., Fine-Art Publishers, to be awarded in Seventy Prizes.—Conditions of competition can be had on application to R. F. McNAIL, Manager, Egyptian Hall.

FINE-ART PUPIL.—SHEPHERD BROTHERS, Dealers in High-class Pictures and Art Commission Agents, 27, King-street, St. James's, London, have a VACANCY for a PUPIL.

THE SOCIETY of ARTS' PRACTICAL EXAMINATION in VOCAL and INSTRUMENTAL MUSIC will be held at the Society's House, John-street, Adelphi, London, W.C., on MONDAY, the 4th of July, and following days. Examiner, JOHN HULLAH, Esq., L.L.D. Fee (including Certificate), 5s.—Particulars on application to the SECRETARY at the above address. H. TRUMAN WOOD, Secretary.

"SCOTLAND for EVER!"—Grand New Picture, CHARGE of the "GREYS" at WATERLOO, by Mrs. BUTLER, Painter of the "Roll Call," ON VIEW at the Egyptian Hall, Piccadilly, from 10 till 6 P.M. Admission, One Shilling.—A Photo-Gravure of which will shortly be published by Messrs. Fildersheimer & Co. of London, Manchester, and New York.

A NEW ETCHING after J. M. W. TURNER, by M. BRUNET DEBAINES, 'TONARRO'S BROW,' from the Drawing (an illustration of Rogers's Poem) in the National Gallery. The Etching is exactly the size of the Original. Proofs of this and all the finest Works of Brunet Debaines, Waiters, Meyron, and others, can be had at the Publishers', P. & D. COLNAGHI & Co., 15 and 14, Pall Mall East.

BARTOLOZZI.—Will HOLDERS of AUTOGRAPH LETTERS to or from BARTOLOZZI, the eminent Engraver, kindly allow me an opportunity of inspecting them for the purposes of my Book on 'Bartolozzi and his Works,' the First Part of which is in the press? Any information and assistance will be gratefully acknowledged. Examples of his Prints would be purchased.—ANDREW W. TOWN, 30, Notting Hill-square, London, W.

BRITISH MUSEUM and all PUBLIC LIBRARIES.—Reference made. Copies Extracted and carefully Revised. Translations in all languages.—Address Mr. MAZOS, 35, Museum-street, London, W.C.

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OWENS COLLEGE, MANCHESTER.—The COUNCIL, having decided to found a NEW PROFESSORSHIP of APPLIED MATHEMATICS, invite APPLICATIONS from Gentlemen desirous of becoming Candidates.—The fixed Stipend is 5000 per annum, in addition to Two-thirds of the Fees paid by Students. The Appointment will date from the 28th of SEPTEMBER NEXT. Further information respecting the duties of the Professor may be obtained from the PRINCIPAL of the College. Applications and testimonials, addressed to the COUNCIL, will be received up to the 25th of MAY. J. HOLME NICHOLSON, Registrar.

MARLBOROUGH COLLEGE, FEBRUARY, 1881.—TWELVE SCHOLARSHIPS, varying in value from 600 to 1500. A year's tuition number of Free Admissions, will be competed for in JUNE NEXT. These Scholarships are open to Members of the School and others without distinction. Two will be offered for proficiency in Mathematics. Age of Candidates, from Twelve to Sixteen.—Full particulars on application to Mr. SELLECK, the College, Marlborough. A New Edition of the COLLEGE REGISTER is now ready, price 5s. 6d. post free. To be had of Mr. SELLECK.

BRIGHTON COLLEGE.—The Office of PRINCIPAL will become VACANT at the end of the present Term. The Council are prepared to receive APPLICATIONS from Gentlemen desirous of the Appointment. Candidates must be Clergymen of the Church of England, in Priests' Orders, of the Degree of Master of Arts at least of one of the Universities of Oxford or Cambridge. Every information may be obtained of the SECRETARY, The College, Brighton, to whom testimonials must be sent on or before THURSDAY, the 9th of June. F. W. MADDEN, M.R.A.S., Secretary.

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2. TEN ENGRAVINGS, by Professor Gruner, from Frescoes by Pinturicchio in the Piccolomini Library, Siena.
3. LIFE OF POPE PIUS II. (Æneas Silvius), illustrated by the Frescoes in the Piccolomini Library.

These Publications are now issued to all First Subscribers who have paid their Subscription for this year.

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SATURDAY, MAY 14, 1881.

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LITERATURE

An Introduction to the Science of Comparative Mythology and Folk-lore. By the Rev. Sir George W. Cox, Bart. (C. Kegan Paul & Co.)

THE present work is intended as a half-way book between the author's elementary 'Manual of Mythology' and his elaborate 'Mythology of the Aryan Nations.' It is a pleasant book to read, and it will no doubt attract towards a most interesting subject many who might be deterred by the size of Sir George Cox's completer work. As the 'Mythology of the Aryan Nations' was reviewed at length in our columns when it appeared eleven years ago (see *Athenæum*, May 21st, 1870), and as there does not seem to be much in the volume now before us which the 'Mythology' did not contain, there is no need to give a detailed account of the present 'Introduction.' It will be sufficient to commend it generally, and then briefly to point out one or two of the author's shortcomings.

Sir George Cox seems scarcely to have read any of the numerous books on mythology and folk-lore which have appeared since the publication of his own 'Mythology.' At least, he hardly quotes any of them, with the exception of Mr. Robert Brown's 'Great Dionysiac Myth' and Mr. Stallybrass's translation of Grimm's 'Deutsche Mythologie.' He states in his preface that his purpose is "to give a general view of the vast mass of popular traditions belonging to the Aryan nations of Asia and Europe"; yet he has now, as before, utterly ignored the great Slavonic branch of the Aryan family. When his 'Mythology' was written, he could plead as his excuse for overlooking the Russians, Poles, Bohemians, Servians, and other divisions of the same race, that easily accessible authorities on the subject were wanting. But during the last decade many books have been published in English on which he might have drawn. We may specially mention the 'Zoological Mythology' of Prof. Angelo De Gubernatis, which is a storehouse of Slavonic legendary lore, not to speak of its being a work in which the "solar myth" figures with even more prominence than Sir George Cox himself has ever given to it. The case of the Vedic Agni may be cited as one of those in which a Slavonic comparison would have proved effective. We are told that "in the West no word corresponding to Agni is found as

the name of any deity. The Greek dialects seem to have lost the word, which in the form of the Latin *ignis* and the Lithuanian *agni* denotes only the physical fire"; whereas a very little research would have enabled Sir George Cox to cite the evidence of a thirteenth century writer to the effect that the heathen Slavonians used to pray to a fire-god named Ogon.

But it is not only what has been written about Slavonic mythology that Sir George Cox has omitted to study; he appears to have also ignored almost everything which has been recently published on mythology in general. He does not seem to be in the least conscious that any discredit has been thrown upon his favourite system of mythological interpretation. Accordingly he speaks as dogmatically as ever about the identity of the sun with almost every hero of olden times, and he has not even learned the value of caution in dealing with fairy tales. Thus, in quoting Grimm's story of the wolf which swallows six out of seven kids, he says:—

"The seventh is hidden in the clockcase. In other words the week is not quite run out; and before its close the mother of the goats, ripping the wolf's stomach, substitutes stones for the kids, who come trooping out, as the days of the week begin again to run their course."

All this explanation is pure assumption. The story is merely one of the numerous narratives which describe the escape of swallowed beings, and which are capable of various explanations. The reference to the clockcase, which to Sir George Cox's mind "furnishes proof conclusive that the narrator of the story knew well the nature of the materials with which he was dealing," will seem to many readers to be merely due to the ingenuity of the storyteller, who required a hiding-place for the seventh kid, after having stowed away the other six under the table and the wash-tub, and in the bed, the cupboard, the kitchen, and the stove. It is this dogged determination to extract an abstruse meaning out of each simple incident in a nursery tale which has brought ridicule upon the whole system of resolving mythological forms into nature myths. Very little value can ever be attached to arguments based upon one variant of a widespread popular tale when brought forward by a writer who has not made himself acquainted with the other forms of the story. It may be correct to state that

"there is nothing to surprise us if it should be found that the Zeus Melichios of the Greeks had nothing to do with the mildness and gentleness which this epithet ascribed to him, and that the name Melichios, although a genuine Greek word, was applied to him simply because it came nearest in sound to the Semitic Melekh or Moloch."

But the force of the statement is quite the reverse of strengthened by the information that the changing process took place

"much as the story of Whittington and his Cat sprang up from the likeness, as seen on paper, between the English *cat* and the French *achât*."

Sir George Cox speaks of this explanation of the Whittington story as if it were an undoubted certainty, whereas it rests entirely upon an ingenious, but perfectly unreasonable, guess hazarded by the late Mr. H. T. Riley, the editor of the 'Monimenta Gildhallæ Londinensis'—a surmise of which the world at large would probably never have

heard had not Prof. Max Müller quoted it in his 'Lectures on the Science of Language,' while cautiously leaving to Mr. Riley "all the credit and responsibility of this explanation." It is in the quality of caution that most of Prof. Max Müller's disciples fall so far short of their master. A very small amount of indiscretion on the part of a reasoner will endanger the success of the soundest of reasonings, and some members of Prof. Müller's school have been remarkably indiscreet. The caution which they have not shown may be recommended to the reader of the present work. Let him peruse it with the pleasure which it is well calculated to produce, and bestow on its ingenuity and erudition the praise which they deserve to obtain; but at the same time let him pause before accepting the conclusions at which its author arrives, especially when he talks about "the rushing light of the dawn across the sky."

Six Months in Mecca. By T. F. Keane (Hajj Mohammed Amin). (Tinsley Brothers.)

THOSE orthodox geographers who were startled by the American outsider's successful walk into Africa will receive a hardly less severe shock on learning that the pilgrimage to Mecca has been performed by a youngster of five-and-twenty, apparently a sailor by profession, and with none of the special training enjoyed by his few predecessors. He tells provokingly little of his antecedents, and in short, with hardly any preface, we find him at Jeddah, exchanging his European garb for a native one, and engaging himself as a Hindi servant to an Indian Mohammedan gentleman, in whose suite he made the journey. We feel that we should like to ask a question or two, as, for instance, how his colour escaped the notice of his master and of his fellow servants, with whom he spent day and night in unmitigated intimacy. His familiarity with their language must also be very great; but he frankly tells us that, if we want his story, he must be allowed to "spin his own yarn in his own way," and beyond this pardonable expression of curiosity we have no complaint to make. The style of the work, if something eccentric and unconventional, is amusingly direct and natural, and the occasional digressions are as original and characteristic as the rest. His whole narrative, indeed, is a series of pictures. He rises to eloquence when he describes the stirring, awe-inspiring effect of the vast rainbow-tinted crowd of "worshippers of the one God"—for the name of Mohammedan, as he reminds the reader, is unknown among them—assembled from all parts of the earth, bending solemnly in prayer or frenzied with excitement. His account of the journey of this great multitude from Mecca to the mountain of Arafat is like a moving panorama, with its wonderful varieties of race and costume, and all the indescribable confusion, noise, and wild abandon of Eastern fanaticism; while the thread of his own personal adventures and many curious traits of individual character and custom run through it all. He narrowly escaped being stoned to death by the boys of a school, for one of them—it does not clearly appear why—having suggested he was a Christian, he, instead of making his pro-

fession of faith, committed the very European and un-Mohammedan act of kicking his accuser. Having barely escaped with his life, he lay hidden for some weeks, after which he again mixed freely with the people. The greatest shock his feelings ever received, and we can believe him, was when one day in the streets of Mecca he suddenly saw, projecting from a house, a board with the word "LODGINGS" written on it!—but we will leave the reader to unravel the mystery. The account of the home life of his friends, of the storytelling and other amusements with which they whiled away their spare time, and of the inconceivable and quite unnecessary filthiness of the domestic arrangements of an Indian gentleman's household, is both curious and amusing.

"In six weeks I was as much at home as if I had been a Mohammedan all my life. I formed friends, had little tiffs and jealousies with my companions in the household—we all having the same interests, and even eating out of the same plates, without offering to bite, though the disposition to do so is so strong as to be barely under control. Darwinites may safely take my word for this fact, and are at liberty to make use of it as a startling analogy. My trencher-mates were a blind Moulvi (Doctor of Divinity) and a gentleman with only two fingers on his right hand, the only one with which a Mohammedan may take food. I had, with infinite pains, worked this myself, thinking I would stand a better chance; but the first time I sat down I found I had immensely underrated my friends' abilities, for I never saw two men with such an alarming capacity for curry and rice, or who showed such extraordinary skill at putting it away. At first I was a little fastidious, and had rather a prejudice in favour of not seeing a greasy black hand scratching merrily among my food. I did not seem to enjoy it as much as I ought; however, it was only a prejudice which I had to overcome. I began by imagining lines drawn over the dish, separating a corner of it to myself and operating inside these bounds. This sort of thing did not last long; the two-fingered gentleman's two long fingers would come ambling along through my little rice wall before I had got my third fist-ful swallowed; or the Moulvi's skinny hand would wave like a mesmeric pass over the dish, scatter grains of rice that had stuck to his fingers from the last mouthful over it, and then alight on my most meaty morsel, a piece I had perhaps had my eye on from the first; but it would have shown greedy haste on my part to have taken it so early in the play. No, I hadn't a chance with these two thieves, for they got away five-sixths of the mess every meal, and with such grace too. 'Bless you,' they would say, 'how little you eat, Mohammed Amin!' as they shared the last mouthful between them."

Mr. Keane met at the house of a moulvi, once a noted leader in the Indian Mutiny, the *soi-disant* English lady whose mysterious story was afterwards investigated in India with only partial success.

"Afterwards I stayed to dinner with the Moulvi, his poor relation, the barber, joining us. He improved the occasion after dinner, over a pipe, by giving me a long religious and moral discourse—a fac-simile of the sort of advice we get from our good old God-fearing seniors at home. He made me feel miserably hypocritical [*sic*], and as ashamed of myself as I could be. I believe I blushed when the old fellow said: 'Go, and peace be upon you; trust in prayer, and be sure God will protect you'; at the same time slipping a dollar into my hand as a token of good feeling. This is an Eastern custom of ample substantial politeness, very preferable to 'What will you have to drink?' though much the same kind of thing."

The author seems to have found it easier to get to Mecca than to leave it. After some months' residence, he felt a craving for "Christianity, cleanliness, and something to eat"; but there was a good deal to be said on the other side, for his employer was going to Medinah, and wished to take him with him. He accordingly referred the matter, he tells his readers, to the time-honoured ordeal of a toss-up, which was in favour of Medinah. Here his story ends for the present, but he promises, if the volume before us is favourably received, an account of "such incredible adventure" that he "hesitates to publish it." We do not think the verdict of the reader will be doubtful after perusing this clever little *jeu d'esprit*.

Legible Shorthand. By Edward Pocknell. (John Heywood.)

THOSE who have not paid special attention to the subject have probably little idea of the great diversity of the methods employed in shorthand writing. As regards the forms of the elementary characters of which words are built up, actual systems may be divided into two classes—the *geometrical* and the *graphic*. In the former, which includes all the English systems, the characters are eminently simple from a geometrical point of view, and slope in various directions. In the latter, which includes all the purely German systems, the characters for the most part slope all one way, like ordinary writing, and may be described as consisting of the elementary parts of which ordinary writing is composed—for example, the loop of an *l* is one character, and the loop of a *j* is another.

The representation of vowels has been to a great extent ignored in English systems, the reader being left to guess by the help of the context what vowels are to be understood. In Pitman's phonography the vowel sounds—some sixteen in number, including diphthongs—are divided into three groups, called first-place, second-place, and third-place; and an indication is given of the group to which the prominent vowel in a word belongs by the position in which the word is written, according as this position is high, medium, or low with respect to the general line of writing. There are also sundry dots and ticks by which vowels can be fully expressed when there is plenty of time; but these can seldom be introduced in writing at speed, and even the distinction of the three positions is very often ignored, the maxim of the English reporter being that consonants are the necessity of his calling, and vowels a luxury in which he cannot afford to indulge. Some even go so far as to maintain that vowels render writing less legible, by taking from its simplicity.

In Gurney's system, which, though very old-fashioned and clumsy in many respects, has shown a wonderful tenacity of existence, and still does excellent work, the vowels fare better than in most English systems. They are provided with characters, about five in number, which can be joined in with the consonants when desired, especially when they begin a word; and further, when a vowel comes between two consonants its presence is indicated, when desired, by lifting the pen and leaving a little space between the two consonants.

Also, by the position in which the second is written with respect to the first—high, medium, or low—an indication is given of what the vowel is.

In Everett's system, published a few years ago, the attempt is made to give very full expression to vowels on the same general plan, every distinct vowel sound being provided with a distinct character, which can be joined in with the consonants when desired; and when a vowel comes between two consonants the second may be placed in six different positions with respect to the first. This would allow six distinct vowels to be expressed, but by admitting a two-fold distinction of size in the former of the two consonants the number is increased to twelve, or rather to thirteen.

Mr. Pocknell's plan is eminently original. He undertakes to indicate where vowels occur and where they do not occur, but not to make in general any distinction between one vowel and another. In carrying out this idea he finds it convenient to follow the ordinary rather than phonetic spelling, as he is thus enabled to distinguish between words which would otherwise be confounded,—for example, *ale* and *ail*, *on* and *own*, *gain*, *gone*, and *gun*.

The special merit of the system is that the information which it gives as to vowels is not attained by a separate stroke or by lifting the pen; the number of movements required is in general no greater than it would be if the vowels were ignored; and the means by which this end is attained display considerable invention.

Each consonant is provided with three characters, one of them straight and the other two curved in opposite directions, but all three having the same general slope. The shorthand student will naturally ask how a sufficient number of straight strokes can be found to give one to each consonant. The answer is that it is done by admitting three distinct lengths as well as the distinction between thick and thin; for instance, a downstroke with the slope of ordinary writing will if thin mean *k*, *s*, or *sh*, according to its length, and if thick *g*, *ch*, or *j*.

The three characters which represent the same consonant are distinguished by the names "stroke," "first-curve," and "second-curve"; and the following specimens of the rules for monosyllables will give an idea of the way they are employed:—

"If one vowel precedes the consonant, write a first-curve."

"If one vowel follows the consonant, write the stroke."

"If two vowels follow the consonant, write the second-curve."

In order to indicate with certainty the absence of vowels, "digraphs" are employed, each representing two consonants with no vowel between them, and the formation of these is, in our judgment, the neatest thing in the whole book. They are formed on a regular system, with the aid of circles, elongated loops, and hooks. These may be of two sizes, thus giving six elements; they may be attached on either side of a "stroke," thus giving twelve; and the stroke may be changed into a curve, thus giving twenty-four, which number is actually reduced to twenty by allowing the "hook" to be placed on whichever side is the more convenient.

The details of the system are well worked out from the point of view of the professional reporter, as was to be expected from the position of the author as the head of a leading shorthand firm. He is well known as one of the most skilful writers of Pitman's system, and it will probably be some time before he is equally expert at his own. Only time and practice can determine the value of a system which, like this, possesses strong characteristic features. The weak point—that on which it appears most likely to break down—is the similarity between the forms of the consonants in each set of six, which, as in the case of *k, s, sh, g, ch, j*, above mentioned, differ only in length and thickness. It is to be feared that these fine distinctions may lead to frequent confusion between the consonants and render the reading uncertain.

The book is well brought out, being full of very clear cuts embodied in the text; and the author shows considerable skill as an expositor.

The Prophecies of Isaiah. A New Translation and Commentary and Appendices. By the Rev. T. K. Cheyne, M.A. 2 vols. (C. Kegan Paul & Co.)

ISAIAH is Mr. Cheyne's favourite author. So long as twelve years ago he brought out a monograph entitled 'Notes and Criticism on Isaiah,' in which he gave extracts from early Jewish commentators. This was followed by 'The Book of Isaiah Chronologically Arranged,' in which he investigated the historical side of the prophecies. As one of the editors of Messrs. Eyre & Spottiswoode's 'Variorum Bible,' he collected for Isaiah (amongst other books) the explanations of words and phrases supplied by the best interpreters, old and modern, English and foreign. In the present book he gives a new translation with a commentary and a series of essays illustrative of the commentary. In one word, he has made an excellent handbook for students of Isaiah, in which they will find an historical introduction to each prophecy and a commentary on each verse, containing the opinions of the principal interpreters as well as Mr. Cheyne's own view when he cannot agree with his predecessors. From such an excellent Hebrew scholar and theological student, who has laboriously investigated Isaiah for several years, we expect, as we find, completeness. In fact, the student will miss little or nothing, whether from a linguistic or a theological point of view. Mr. Cheyne's commentary will prove useful even to the advanced scholar, who will be delighted to find the best opinions of old and modern commentators put clearly and honestly together, thus saving him the labour of referring to a large number of books, some of them perhaps inaccessible to him. Many students will, however, regret that the foot-notes do not contain the original Semitic words used to express the meaning of the prophet, especially in the case of ἀραξ λεγόμενα. We suppose, however, that this omission was made for economy's sake, and therefore Mr. Cheyne can scarcely be blamed. Happily omissions of this kind, inconvenient to the student, can easily be supplied in a second edition, which no doubt this excellent book will soon reach.

In the critical notes Mr. Cheyne is cautious in accepting emendations of the Masoretical text, but his orthodoxy is not so rigid as to reject emendations altogether. For instance, he is most certainly right in taking the לם of לִסְרַנָּה (ix. 6) as a kind of guard from the previous word שֶׁם (undoubtedly defectively written in early copies), but in our opinion he ought to have stated that the immediate source of it was the parallelism of the לִשְׁלֹוֹם, and that we shall have to read *rabbah* for *rabbah*. But in this part also some modifications will have to be accepted in a second edition, for whilst Mr. Cheyne rejects Prof. de Lagarde's plausible emendation in x. 4, "Beltis stoops, Osiris is confounded," for the words "Without me they shall bow down under the prisoners, and they shall fall under the slain," he accepts the same author's unnecessary emendation יָפְלוּ (they may fall) for יָלְכוּ (they may go) (xxviii.

13), on the ground that יָלְכוּ "is either too weak (if rendered 'go') or too strong (if 'perish')"; but the passage "They shall stumble in their walk" (Nahum ii. 5, in Hebrew 6) justifies the reading of the Masoretical text, not to mention that the falling must come after the stumbling, and not before. In the same chapter (verse 16) Mr. Cheyne accepts the emendation מִיֵּשׁ (shall not give way) for מִיֵּשׁ, though the latter gives sense, "shall not hasten away," whilst the former would usually require in Hebrew words like "from his place." Mr. Cheyne's remark that the "Septuagint, the Targum, and the Peshito, feeling that something was wrong, render freely 'shall not be put to shame' (not to be explained from the Arabic)," is hasty and not justified; those translators had evidently the word בִּשְׁמִי in the text. The Septuagint renderings require special attention, and ought not to be dismissed with the simple suggestion of free translations. In some supplementary notes, entitled "Last Words on Isaiah," the writer seems to accept Dr. Weir's interpretation of liii. 10, saying: "It pleased Jehovah." Obs., it is not *God*, but *Jehovah*. We thought him smitten by Elohim (verse 4); but no; it was Israel's God, and for Israel's sake." A distinction between Jehovah and Elohim, even if this chapter was written by Isaiah, is simply inadmissible. "Smitten of Elohim" means in our opinion "smitten in the extreme." Compare Psalm xxxvi. 6, "mountains of God" (great mountains); Psalm lxxx. 11, "goodly cedars"; Jonah iii. 3, "Nineveh was a great city to Elohim" (an exceeding great city); Acts vii. 20, ἀρρεῖος τῷ Θεῷ (exceeding fair). For the bridegroom's coronet (lxi. 10) Mr. Cheyne states:—

"It is said to be [?] to have once been] customary in the Russian Church to hold two gilt crowns of steel adorned with an image of the Virgin over the heads of the bride and bridegroom."

He has overlooked an older and more certain authority for this custom. The Mishnah Sotah (ix. 14) reports that during the war of Vespasian bridegrooms were forbidden to wear coronets. We wish to be understood that in offering some criticisms upon Mr. Cheyne's valuable commentary, it is solely

our object to show that the last words have not yet been said upon Isaiah.

In the essays we would draw special attention to the last, "Isaiah and the Inscriptions," in which exhaustive use is made of the published Assyrian documents, and more especially of the last discovered concerning the conquest of Babylon by Cyrus. The essay on the land of Sinim is also interesting. We have only to add that the present colony of Jews at Kai-fung-foo consists of immigrants from Persia, not earlier than the tenth century. Other essays—"The Present State of the Critical Controversy," "The Critical Study of Parallel Passages," "Isaiah and his Commentators"—are very instructive. Those which are specially theological—"On the Arrangement of the Prophecies," "The Royal Messiah in Genesis," "The Servant of Jehovah"—are, no doubt, elaborate and deep, but do not come within the pale of discussion in this journal. Mr. Cheyne seems not to have yet made up his own mind on many questions. In his introduction to chapters xl.-lxvi. he says:—

"Even the arrangement of the book (if it may accurately be called a book) is by no means as clear as we could wish. On both these points I will at least indicate what I conceive to be the present state of the questions later, reserving a more complete discussion for a subsequent work."

In other places he is extremely obscure. Thus, for instance, about the unity (according to Delitzsch) or the plurality (according to Ewald) of the authorship of Isaiah, he says:

"My own view continues to be based on that of Ewald, and in offering it anew for acceptance I would merely remark that it is in no way bound up with any preconceived opinion as to the unity or plurality of the authorship of the book."

What is the meaning of that? Not less mystical is the commentator's illustration at the end of chapter xlv. :—

"It has been observed above that the prophetic writer assumes, rather than predicts, the existence of Cyrus, that he omits to mention by how many years (if any) his announcement preceded the birth of the Deliverer."

We cannot conclude this review without commending the modest tone in which Mr. Cheyne writes.

NOVELS OF THE WEEK.

Our Set. By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (Tinsley Brothers.)

On Latmos. By Fanny Aikin-Kortright. 2 vols. (Remington & Co.)

Amat. 3 vols. (Chapman & Hall.)

Dorothy Brown: a Story of Every-day Life.

By M. L. Jones. (Remington & Co.)

Among the Heather. By A. C. Hertford. 2 vols. (Tinsley Brothers.)

Histoire d'une Parisienne. Par O. Feuillet. (Paris, Calmann Lévy.)

UNDER the title of 'Our Set' Mrs. Pender Cudlip has collected thirteen tales of various length and published them in the form of a three-volume novel. Such a mode of publication may be attractive to some readers and may have its practical advantages. It seems to be a little deceptive, and must certainly annoy those who have only looked at the title-page and the first volume, and are suddenly pulled up at the very abrupt end to which the first story is brought. One

cannot help thinking that this tale was intended for the beginning of a complete book and found to be a failure. Mrs. Pender Cudlip must, of course, consider her fame to be established, and that she has the public at her mercy. It is too late to hope that she will ever learn to write with accuracy, or that she will ever throw off a habit of describing the simplest things in a sort of arch periphrasis which appears to pass either for vivacity or humour.

"On Latmos" with Fanny Aikin-Kortright we are in very high latitudes indeed. The extremes of humanity meet on a narrow stage. The last daughter of an ancient house, proud, cold, ruthless to the pettiest offence in her acquaintances, conceives a guilty love for an Italian organist, deceives her father, betrays her friend, and eventually poisons her lover. She wanders on Latmos heights from one end to the other; she tastes love (of a poor sort) and knows despair, but only to master it by the poison aforesaid, and by trapping an earl and his coronet. Nevertheless despair pursues her again; it is as a countess that she suffers for her most unnatural crimes. The ghost of the organist disturbs her dearly bought triumph and takes a terrible revenge upon her. What this revenge is like, and who the ghost really is, it would not be fair to divulge. The reader may prefer to discover these things for himself; and he will find a grisly, if not a very natural, tale awaiting him in Mrs. Aikin-Kortright's two volumes.

'Amat' suggests a love tale, and a love tale it most certainly is. Amat, however, is merely the title of the Scotch peer who is the father of the hero. The first scene is laid in the refreshment room of Perth railway station, where a general, his handsome wife, their lovely daughter, and a no less lovely young friend of the daughter, meet by chance four captains of "the red Highlanders," both parties being on their way to Lord Amat's house in the Western Highlands. The two young ladies soon find ardent lovers in two of "the red Highlanders." The other two captains likewise find fair ones on whom to bestow their hearts, but the visit is brought to a close by a sudden order for the four captains to rejoin their regiment and sail to take part in the suppression of the Indian Mutiny. Ronald Grant—Lord Amat's son—and his three comrades go through plenty of fighting and hunting, described in a spirited style, and continually receive the most desperate wounds. Two of them, however, survive to return to England and marry the objects of their affections. The book aims at no particular literary merit. The plot is simple, and there is but slight effort made to analyze character or trace motives. On the other hand, there is no straining after effect, no obtrusive immorality, no coarseness, and a very slight alloy of slang. Of incident of every sort there is an abundance.

Miss Jones's novel is rather hard reading, for her style is so extremely condensed that one is sometimes uncertain as to whether or not it covers a thought. When thoughts come clearly to the front, they are generally wholesome. The gist of the book lies in the contrasted characters of certain friends who are associated as teachers in a ladies' college. Dorothy the heroine, her friend Blanche Potter, and her enemy

Agar Bond, who undermines her in the estimation of certain tutors, and finally marries her guardian, form the nucleus of the coterie, and their dialogues and discussions are the staple of the narrative. These are somewhat sketchy, but embrace numerous topics; among them an extremely fancy portrait of what the original Hagar may have been makes most impression on us. On the whole, the reader is left with the idea that this must have been intended as the abstract or epitome of a larger work in which room might have been obtained for greater distinctness of expression. It is not without ability, but it is puzzling.

'Among the Heather' is rather a misnomer, although some commonplace people happen to come together at a shooting-box in the Highlands. Beyond a good deal of conventional enthusiasm for the scenery, which is not described, a conventional dance at which the *dramatis personæ* are present (Miss Norah "not minding" the pipes, and being possessed with laughter at the strange spectacle of a Highland reel), and an approximately successful attempt to reproduce the Highland version of Lowland Scotch, there is nothing to connect the moderately interesting love story which forms the groundwork of the tale with any particular locality. Indeed, the contented Cockneyism of all parties would dismay a Celtic enthusiast. The serious interest, as has been hinted, depends on the tolerably smooth course of true love between Miss Norah Grant and Mr. Geoffrey Lindsay; the comic element is supplied partly by a professed humourist, who pours milk into the teapot, thereby causing "peals of laughter," partly by an old maiden lady, who is objectively amusing to her young friends.

"Poor lonely old woman! made so entirely by her own doing. She really was not half bad at heart, and did honestly try to act up to her own peculiar principles. Unfortunately, they were such queer ones," &c. She is described as somewhat soured and inquisitive, but otherwise harmless enough. On the whole, the members of the shooting party are easily amused, and fortunately there are many like them.

In the first part of his new story—that which appeared in the number of the *Revue des Deux Mondes* for the 1st of April—M. Octave Feuillet has excelled himself. Never has his unequalled talent in narration been more finely displayed. The reading of the number for the 15th of April was a source of much disappointment to his admirers, for in the second and concluding part of the story, which forms the volume now before us, he has ruined the conception of the character of his heroine by a monstrous and impossible perversion.

Correspondence Inédite du Prince de Talleyrand et du Roi Louis XVIII. pendant le Congrès de Vienne. Par M. G. Pallain. (Paris, Plon.)

The Correspondence of Prince Talleyrand and King Louis XVIII. during the Congress of Vienna. 2 vols. (Bentley & Son.)

M. PALLAIN has done good work in publishing from the archives of the French Ministry of Foreign Affairs a correspondence which has already been used by M. Thiers, M. d'Haussonville, M. de Viel-Castel, and other

historians, but which should be read as a whole rather than in extracts. His notes are valuable, and he has been happy in his English translator. In an excellent preface the wise and patriotic counsels of Talleyrand are defended with much skill, but the following passage will provoke criticism:—

"Prince Talleyrand had not sufficient strength of character to make his system of parliamentary and constitutional monarchy.....prevail against the preferences of Louis XVIII., and especially against the retrograde passions of those by whom the king was surrounded."

Why "against the preferences of Louis XVIII."? Is there any foundation for the belief that resistance to the charter came from the king himself, or that Louis XVIII. was not at all times as liberal as those who had returned with him from exile, and especially his family, would permit? It must be remembered that had he absolutely broken with the *émigrés* he would have had no party on which to lean, for from the Bonapartists and the secret societies, whether he acted in a liberal or in a reactionary sense, he could expect no mercy, and, under a restricted suffrage, so narrow were the limits of the "pays légal" that the French nation, as apart from party, may be declared to have been non-existent.

A more just view of the prudent policy of Louis XVIII. may be obtained from the king's own letters included in this volume. The principle of legitimacy-at-all-hazards (except, indeed, the surrender of Avignon to the Pope), defended by Talleyrand at Vienna, met with the approbation of the king, but was not of his invention. The ex-bishop who had served all governments in succession it was who devised his own line of conduct and dictated the instructions to himself. Louis XVIII. was as sceptical about the application of the principle of legitimacy to the case of the King of Saxony as he was with regard to it in his own case. To the removal of Murat from the throne of Naples he attached, indeed, much importance; but he desired the restoration of the line of the former kings of the two Sicilies, not because they were "legitimate," but because they were of his family. The interests of Europe were on the side of this restoration, so far as in 1814 it was possible to discern the future. With the majority of the population of his kingdom Murat was unpopular, and although he possessed an excellent army and had friends in other portions of the Italian peninsula, and especially in the Papal States, the creation of a united Italy under Murat was in 1814 a dream. To have left him on the throne of Naples only would merely have been to have, for no sufficient reason, abstained from closing the Napoleonic era and reign of war. Although it was Talleyrand, and not Louis XVIII., who devised the line of conduct pursued by the former at Vienna, it may safely be asserted that the action of France at Vienna was consistently directed to support the real interests of Europe at the time, with the enlightened assistance of the king, who thoroughly understood the policy which he did not himself initiate.

The raising of the standard of legitimacy by France gave her at once the place of the highest dignity in the Congress. When Talleyrand reached Vienna, he found the

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alliance of the four other great powers against France still complete. By steadily asserting that his master asked for nothing, and that France attended only to support the principles of legitimacy, restoration, and public right; by yielding to the force of events and of popular wishes to the extent of laying aside the first two of these principles in cases such as that of Sweden, where the prudent course was clear,—Talleyrand in a few weeks had destroyed the united action of the "allies," and concluded the famous secret alliance of New Year's Day, 1815 (signed on the 3rd of January), between England, Austria, and France, to which almost all the smaller powers of Europe gave adhesion, leaving Russia and Prussia by themselves. Not only was this effected, but it was brought about without the abandonment for an instant of a dignity which became the plenipotentiary of France in the days of her misfortune, and with the display of a straightforwardness entirely at variance with the character for duplicity which Talleyrand in history bears. The representative of the defeated power was the man who gained the most in personal character at the Congress of Vienna, and although the return from Elba destroyed the political position of the prince, it did not undo his work.

It cannot but raise a smile on the reader's face to find the King of France, a few months after the first entry of the Allies into Paris, writing to the plenipotentiary of France at the Congress at which her humiliation was to have been made complete, "Le duc de Wellington sera dans tous les cas une bonne arme entre vos mains"; but so it was, and there was even a moment when it seemed likely that the Duke of Wellington might have found himself commanding the French army in the field against his friends the Emperor of Russia and the King of Prussia.

The translation, which is admirably executed, is marred by a few such blemishes as "qualification" in the sense of "name," and "an embrasure" for "a recess." There are also in it a good many misprints, caused by haste (such as "de Brignolé"), of which the only one that seems to be of serious moment is that of "Naples" for *Genoa* on page 118 of the first volume.

LAW BOOKS.

A Digest of the Law of Light, with an Appendix and Forms. By Edward Stanley Roscoe. (Reeves & Turner.)

THE rapid extension of towns and the rebuilding on an enlarged scale of old houses have led during the last few years to a good deal of litigation on questions arising in the branch of law dealt with in this little book, and have raised the subject to a degree of importance higher than that which it formerly possessed. Mr. Roscoe's work is in a form with which English lawyers have, thanks to the writings of Mr. Justice Stephen, Mr. Frederick Pollock, and others, become familiar. It is divided into articles, each of which lays down a distinct legal proposition; and the articles are followed by illustrations and explanatory notes. An appendix sets forth extracts from several statutes bearing on the subject of light, and furnishes forms of licences and other documents usually required in dealing with rights to light. The work is well executed, and will probably be found of use both by lawyers and laymen.

The Practice of Banking. By John Hutchison. (Erfingham Wilson.)

THIS is a very solid book on the legal aspect of banking practice, a subject little known comparatively outside the banking profession, and the knowledge of which inside it is generally attained more by experience—to use plainer language, by "rule of thumb"—than through any course of scientific study. Mr. Hutchison has in his treatise, for so it may be well described, embodied the result "of a long, extensive, and varied experience," the study of the record of which will, he trusts, "lead to uniformity in banking practice." As an instance of the need of a general understanding among bankers, we may refer to the subject mentioned by Mr. Hutchison, p. 416, the correct mode of dealing with cheques which have to be returned for insufficiency of funds. This point is one of frequent occurrence, and is, perhaps, one of those in which it is most desirable that uniformity of practice should prevail from the very serious consequences frequently entailed. "When the cheques are received from different sources by letter, there appear to be three courses followed in banking practice: the first, to honour the cheques in the order that the letters are opened; the second, to select those that will most completely exhaust the balance; and the third, to return such as would be attended with least injury to the credit of the drawer, honouring the others within the balance." Mr. Hutchison then mentions a case in which a man had 165,000*l.* to his credit with a London bank, and drew for 175,000*l.* All these cheques were presented at once through the clearing, and all were returned owing to the apparent want of discretionary power on the part of the bank to select any for payment. In a book which embraces "the cases at law and in equity bearing upon all branches of the subject," it is scarcely possible that some parts should not become obsolete through the natural course of events as the work proceeds; but we have not seen so carefully designed or so solidly written a book on the subject before, and we hope Mr. Hutchison may find the opportunity to write the two other volumes he proposes—on the proper inspection of banks and on securities deposited for advances, and on banking precedents.

OUR LIBRARY TABLE.

IN Mrs. Edward Liddell's *The Other Half of the World* (Strahan & Co.) we have a series of sketches from life in a large manufacturing town, simply and naturally told, and edifying into the bargain. Starting with the idea that "one half of the world does not know how the other half lives," and writing for the best fed and best educated classes, Mrs. Liddell sets herself to describe what the other and humbler half actually is, and then goes on to show what may be done for it. Her chapters are only the record of a personal experience, but they are worthy of a wide application, and are saved by their manifest sincerity from the reproach attaching to too many records of a similar character.

THE Folk-lore Society has done good service by printing for the first time in its entirety the *Remaines of Gentilisme and Judaisme*, by John Aubrey, R.S.S., 1686–87 (Satchell & Co.), edited by Mr. James Britten. For nearly two centuries it has remained as a whole in the state in which Aubrey left it, though copious extracts from his manuscript have been published, especially by Sir Henry Ellis in his edition of Brand's 'Popular Antiquities,' and by Mr. W. J. Thoms in the volume of 'Anecdotes and Traditions' which he edited for the Camden Society. As Mr. Britten says in his preface, "The MS. was evidently intended by Aubrey as a rough draft of what was intended to have been an elaborate work. As it stands it is disjointed, and there are numerous repetitions," but "it was thought best to print the whole as it stood, and to trust to a comprehensive index

to bring together the various references to the same subject." The index, it may be remarked, though long, might well have been somewhat fuller; but the work has been carefully edited and intelligently annotated, and in its present state it is likely to be of much value to many scholars, and to prove of great interest to the ever-increasing body of readers who delight in what its compiler called "the ancient natural philosophy of the vulgar." What Ray said of Aubrey is true, that he was "a little too inclinable to credit strange relations," but had he been more sceptical his collections would have lost much of their charm.

FROM Messrs. Longman we have received a most convenient edition, in one volume, of Mr. Trevelyan's brilliant and interesting book, *The Early History of Charles James Fox*,—and from Messrs. Hurst & Blackett a translation, edited by Miss Yonge, of M. du Boys's work on *Catharine of Aragon*, which was reviewed in the *Athenæum* last October (No. 2763). The book was hardly worth translating, and Miss Yonge's preface shows that her notions of the Reformation in England are exceedingly hazy.

MESSRS. BRADBURY & EVANS have done well in putting out a collection of the *Cartoons from Punch, 1843–1881*, relating to the late Lord Beaconsfield. It is noticeable that the later caricatures are much superior to the early ones. That of May 1st of last year is particularly clever, and so is the frontispiece.

MR. LYALL has again published his useful *Sportsman's Time Tables and Guide*.—Messrs. Goodall send us some *Graphic Correspondence Cards*, cards with little views of noted places in the corner.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bevan's (L. D.) *Sermons to Students and Thoughtful Persons* cr. 8vo. 2/6 cl.
Galloway's (W. B.) *Chain of Ages traced in its Prominent Links by Holy Scripture*, 8vo. 16/ cl.
Jeffcock's (J. T.) *A Middle Class, and other Sermons*, 3/6 cl.
Milligan's (W.) *The Resurrection of our Lord*, 8vo. 9/ cl.
New Testament in the Original Greek, the Text revised by B. F. Westcott and F. J. A. Hort, cr. 8vo. 10/6 cl.
Norris's (J. P.) *New Testament with Introduction and Notes*, Vol. 2, 8vo. 14/ cl.
Roberts's (A.) *Companion to the Revised Version of the English New Testament*, 12mo. 2/6 cl.
Staunton's (Rev. W.) *Ecclesiastical Dictionary*, 8vo. 12/ cl.
Wright's (G. F.) *Logic of Christian Evidences*, cr. 8vo. 3/6 cl.

Law.

- Seager's (J. R.) *Handbook of the Law of Parliamentary Registration*, cr. 8vo. 4/ cl.

Fine Art.

- Farren's (R.) *Cambridge and its Neighbourhood*, Drawn and Etched, folio. 38/ cl.
Lang's (A.) *The Library*, cr. 8vo. 3/6 cl. (Art at Home Series.)
Millet (Jean François), *Peasant and Painter*, translated by Helena de Kay from French of Alfred Sensier, 4to. 16/ cl.

Poetry.

- Burns's (R.) *Poems*, Miniature Library Edition, 2 vols. 2/6 cl.
Villon's (Master Francis, of Paris) *Poems*, now first done into English Verse in the Original Forms by J. Payne, 7/6 cl.

History and Biography.

- Beaconsfield (Lord), *Memorials of*, reprinted from the Standard, cr. 8vo. 3/6 cl.
Borne (Ludwig), *Recollections of a Revolutionist*, by H. Heine, abridged and trans. by T. S. Egan, cr. 8vo. 3/6 cl.
Brewer's (J. S.) *English Studies*, edited, with a Prefatory Memoir, by H. Wace, 8vo. 14/ cl.
Frost's (T.) *Circus Life and Celebrities*, cr. 8vo. 3/6 cl. (Wanderer's Library.)
Frost's (T.) *Lives of the Conjurors*, cr. 8vo. 3/6 cl. (Wanderer's Library.)
Jones's (Major) *Four Years in the Army of the Potomac*, 8vo. 5/ cl.
Moltke's (Field-Marshal Count) *Letters from Russia*, trans. by R. Napier, cheap edition, 12mo. 2/6 cl. limp.
Rawlinson's (G.) *History of Ancient Egypt*, 2 vols. 8vo. 63/ cl.
Tyrrill (Rt. Rev. W.), *Life and Labours of*, by Rev. R. G. Boodle, cr. 8vo. 7/6 cl.
Voltaire's *Life*, by J. Parton, 2 vols. 8vo. 32/ cl.

Geography and Travel.

- Gordon's (Col.) *In Central Africa, 1874–79*, from Original Letters and Documents, ed. by G. B. Hill, 8vo. 21/ cl.
Scott's (L.) *A Nook in the Apennines*, cheap edition, 12mo. 2/6 cl. limp.
Stevenson's (R. L.) *Travels with a Donkey in the Cevennes*, cheap edition, 12mo. 2/6 cl. limp.
Thomson's (J.) *To the Central African Lakes and Back*, 2 vols. cr. 8vo. 24/ cl.
Upton's (Major R. D.) *Gleanings from the Desert of Arabia*, 8vo. 10/6 cl.

Philology.

- Æschylus *The House of Atreus*, being the *Agamemnon*, *Libation-Bearers*, and *Furies of Æschylus*, translated into English Verse by E. D. A. Moreshead, cr. 8vo. 7/ cl.

Dante's Divine Comedy: Inferno, translated by W. Pike, 12mo. 5/6 cl.
 Euripides's Hecaleida, with Introduction, &c., by E. A. Beck, 12mo. 3/6 cl.
 Plato's Euthydemus, with Introduction and Notes by G. H. Wells, cr. 8vo. 4/6 cl.
 Shakespeare's Midsummer Night's Dream, ed. by Rev. C. E. Moberly, Rugby Edition, 12mo. 2/6 cl.
 Ward & Lock's Standard Etymological Dictionary of the English Language, 8vo. 5/6 cl.

Science.

Army Examination Series, edited by C. H. O. Curtis: Vol. 1, Geometrical Drawing Questions, by the Editor, cr. 8vo. 2/6 cl.
 Mitchell's (S. W.) Lectures on Diseases of the Nervous System, 8vo. 5/6 cl.
 Stoker's (G. N.) Science and Art Department, South Kensington: Chemistry, Organic and Inorganic, Elementary and Advanced, worked in full as model, cr. 8vo. 3/6 cl.

General Literature.

Avondoun, or In Another Generation, a Story, cr. 8vo. 10/6 cl.
 Childers (C.) The Future Marquis, 3 vols. cr. 8vo. 31/6 cl.
 Cupboard Papers, by Fin Bec, 12mo. 2/6 cl. (Mayfair Library.)
 Daniel's (G.) Merrie England in Olden Time, cr. 8vo. 3/6 cl. (Wanderer's Library.)
 Garrett's (E.) The Chapel Girls, cheap edition, cr. 8vo. 2/6 bd.
 Gibbon's (C.) Queen of the Meadow, 12mo. 3/6 bds.
 Haven's (C.) Albridge, a Novel, cr. 8vo. 10/6 cl.
 Hertford's (A. C.) Among the Heather, 2 vols. cr. 8vo. 21/6 cl.
 Hillebrand's (K.) France and the French in the Second Half of the Nineteenth Century, translated from the third German edition, 8vo. 10/6 cl.
 O'Reilly's (Mrs. R.) David Broome, Artist, 3 vols. cr. 8vo. 31/6 cl.
 Thomson's (J.) Essays and Phantasies, cr. 8vo. 6/6 cl.
 Way to Fortune, a Series of Short Essays with Illustrative Proverbs, &c., 12mo. 2/6 cl.

FOREIGN.

Theology.

Codex Telenis, Part 1, Die Vier Evangelien, 6m.
 Harnisch (F. W.): Das Leiden, vom Theistischen Standpunkt Beurtheilt, 2m.
 Metz (A.): Die Antipetrinische Rede d. Apostels Paulus, 2m. 50.
 Rabinovitch (R.): Variae Lectiones in Mishchnam et in Talmud Babylonicum, Part 11, 9m.

Fine Art.

Mayerhoefer (A.): Die Florentiner Niobegruppe, 2m.

Drama.

Fouque (O.): Histoire du Théâtre-Ventadour, 1829-79, 5fr.

Philosophy.

Werner (K.): Kant in Italien, 4m.

History and Biography.

Cart (T.): Goethe in Italie, 4fr.
 Correspondance Inédite du Prince de Talleyrand et du Roi Louis XVIII, pendant le Congrès de Vienne, par G. Pallain, 9fr.
 Leibnizens u. Huygens's Briefwechsel m. Papin, 13m. 50.
 Mémoires de M. Claude, Vol. 1, 3fr. 50.
 Taine (H.): La Conquête Jacobine, 7fr. 50.

Philology.

Heinemann (K.): Das Hebräische Glossar, 2m. 40.
 Horatius, erklärt v. H. Schütz, Part 2, Satirae, 2m. 70.
 Paul (H.): Mittelhochdeutsche Grammatik, 1m. 20.
 Trumpp (E.): Die Sprache der Brähmā, 4m.

Science.

Schwalbe (B.): Fortschritte der Physik im J. 1876, Part 2, 16m. 50.
 Wagner (R. v.): Jahres-Bericht über die Chemische Technologie im J. 1880, ed. F. Fischer, 18m.

General Literature.

Laube (H.): Louison, Nouvelle, 5m.

THE TWO CARLYLES.

It has been said in apology for the 'Reminiscences of Thomas Carlyle,' which, to Mr. Froude's consternation, are obtaining so sinister a fame, that although the impressions which they give of the several characters appearing in them are often wrong, yet the facts at least are always correct. It may not be uninteresting to the public, and it certainly is just to the dead, to point out one case where almost every fact is bitterly false, and the whole impression is cruelly erroneous. In p. 312, vol. i., while narrating a visit to Mr. Drummond at Albury, Carlyle says: "My double-goer, T. Carlyle, 'Advocate,' who had for years been 'Angel' there, was lately dead, and the numerous mistakes, wilful and involuntary, which from my fifteenth year onwards he had occasioned me, selling his pamphlets as mine, getting my letters as his, and vice versa; nay, once or more with some ambassador at Berlin dining in my stead,—foolish vain fellow, who called me Antichrist withal in his serious moments, were likewise at an end." Now, curious to say, not one of the charges here is true, and must be due to the mistakes, wilful or involuntary, of the old man who makes them. Mr. T. Carlyle, here spoken of, was a member of the Scottish bar who became an apostle (not "Angel") of the Catholic Apostolic Church, commonly known as the "Irvingite." Before

he gave up his profession he had been counsel for John Macleod Campbell in the once famous Row herey trial in 1830; he had already published a work on 'The True Humanity of Christ' in support of his friend Edward Irving's views; and after he joined the new religious movement he was appointed Apostle for Germany, a field for which his great acquaintance with German language, literature, life, and thought especially qualified him. All who knew him remember him as a man of singular modesty and singleness of heart, a man, too, of much ability and keen, bright humour. It is easy to prove how false is every assertion made against him by his great namesake. He speaks of "the numerous mistakes, wilful and involuntary, which from my fifteenth year onwards he had occasioned me." Now, seeing that at that time the "double-goer" was only six years old (having been born nine years after his accuser), it will appear that the future apostle must have been very precocious or the future philosopher very inaccurate. "T. Carlyle, 'Advocate,'" though born like his namesake in Dumfriesshire, was of a very different rank in life from him; his father was a landed proprietor, the representative of a very old family, and he was not likely when so young to be brought in contact with the mason's son; and, whether he then met him or not, certainly could not at the early age of six, when still in the nursery at Shawhill, have harmed the lad who was then at Edinburgh University.

Pass to the other charge of "selling his pamphlets as mine." It could be imagined that a vain, dishonest man might pass off the famous Carlyle's works as his own to make an ill-got reputation for a purpose, but it is curious that vanity should induce such self-effacement as here described—as to pass off his own works as those of somebody else, and thus, instead of gaining fame for himself, to confer it on another man. Let us at once disprove the ungenerous libel. Mr. T. Carlyle's pamphlets, written in English and German, bore the following titles:—"The Hope of Christendom," 'On Symbols of Worship,' 'The One Catholic Supremacy,' 'The Office of the Paraclete,' &c. They were written in support of his own and his Church's religious views; they were either issued anonymously—being entirely for edification, not for fame—or published as by "T. Carlyle, Advocate," the profession always being mentioned so that there could be no mistaken identity. It will thus be seen how utterly false the charge is. No one could conceive any enthusiast for his Church, for which he had sacrificed his profession and his home, getting his "Irvingite" pamphlets sold under the name of the author of 'Sartor Resartus,' whom he is said contradictorily to have called Antichrist. No one could conceive any sane man issuing, or any sane man accepting, as the work of such an author publications with opinions ludicrously incongruous with every thought by which he had gained his fame, and treating of the Second Advent, the giving of Apostles, and the Epistles to the Seven Churches.

I next come to the very vaguely worded accusation of "his once or more with some ambassador at Berlin dining in my stead." It is evident that here the vanity is in the philosopher, not in the apostle, for he at once supposes that no two persons of the distinguished name of "Thomas Carlyle" could achieve the high privilege of dining with an ambassador. I suspect that "T. Carlyle, Advocate," was too much of a gentleman to think this a great honour, still less an honour to be gained by acting the dishonourable part of a social swindler. Yet the author of the 'Reminiscences' allows himself to credit that a gentleman who was publicly engaged in Germany, and especially in Berlin, in the high apostolic work of his Church, known to many men of all ranks by his office as well as his ability, with introductions to men of high position, could pass himself off as—or be mistaken for—a totally different character. The friend of Irving, of Neander, and of

Bunsen; the author of at least one work of a little note—"The Moral Phenomena of Germany"—which was translated into German, like most of his works, and passed through three editions, of which his friend the Prussian ambassador, in letters before me, speaks as "a work by a man who has studied us as no foreigner has done this long while," and of which the King of Prussia in an autograph letter, also before me, writes (in 1845) in warmest praise,—such a man was not likely to need to resort to dangerous personation of another man to gain the poor honour of dining with "some ambassador" at Berlin. Had Carlyle known that his "double-goer" also had dined with the king, who knew the "apostle's" works well, he would, of course, have been sure that this also was due to a fraudulent personation of himself. Baroness Bunsen speaks of Mr. T. Carlyle in her diary under January 28th, 1845: "We saw for one day a remarkable man, Thos. Carlyle, not the author of the 'French Revolution,' &c., but a member of a new sect and called the apostle for Germany! You would expect an impostor or a madman, but we found neither; a man and a gentleman, amiable, intelligent, and I believe truly pious and well-intentioned. This Mr. Carlyle has been in Germany, known many people in Berlin, and has written a book on Germany, containing more truth both in praise and censure than has been told, I should think, by anybody who has yet treated the subject." Those who knew Mr. Carlyle personally, who knew his ability (Irving speaks of him in a letter as "his young friend, a man of the rarest genius and highest accomplishments"), his ingenuous, high-minded character, can laugh—though angrily—at these calumnies written of a man "lately dead"; but it is painful for his family and his Church to find such gross aspersions, which the public may believe, and which will be preserved for all time in literature. Mr. Froude should make amends in future editions of the 'Reminiscences' for the injury he has done to the reputations of the dead and the feelings of the living. Literature may have suffered by Carlyle not finishing his strange autobiography, but it must be seen now that though English literature has lost much, the characters of his unfortunate friends and foes have assuredly gained a great deal more. A reviewer in the *Globe* has referred to the above misrepresentations, and attributed them to "genealogical jealousy" against a man "who was head of the clan and heir of the old title of Baron or Earl of Torthorwald." Whatever the reason may have been, I know that Mr. T. Carlyle considered that he had been much wronged on one occasion at least, many years ago, by his great namesake, who was not disposed to be very charitable to any one who encouraged his friend Irving in his later religious views.

H. G. GRAHAM.

'THE NUT-BROWN MAID.'

Lechlade.

I ACCEPT Prof. Skeat's reproof with all humility. Unfortunately, not possessing it, I did not consult his reprint of the old ballad. But I did refer to Pickering's reprint of 1836, to Mr. S. C. Hall's and to Mr. J. S. Roberts's in their respective 'Books of Ballads.' More cautious than Prof. Skeat, these editors say of the earliest edition of Arnold that it is "supposed" to have been printed about 1502, and that the MS. mention of 'The Nut-brown Maid' found at Oxford, dated 1520, is only "hearsay." But the professor is certain of his dates. Far be it from me to presume to correct so veteran a scholar. In pointing out the doubts in this matter, information and correction of my own imperfect knowledge were my only objects and desire. ADIN WILLIAMS.

SIR ROWLAND HILL AND PENNY POSTAGE.

50, BELLAIR PARK, MAY 9, 1881.

In your impression of April 30th you publish as an advertisement a wholly unfounded

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attack by a Mr. Patrick Chalmers on the reputation of the late Sir Rowland Hill.

In order that your readers may understand what value to place on Mr. Chalmers's assertions, and why I have refused to enter into any further controversy with him, I request you will kindly publish the enclosed letter, which on receiving his pamphlet I addressed to him in December last.

The statement which Mr. Chalmers now makes, and to which he says no exception has been taken, has already been shown publicly to be absolutely and ridiculously untrue, as the enclosed documents will prove to you. These documents are published in *extenso* in the *Citizen* of the 16th of April last—the newspaper in which Mr. Chalmers put forward his so-called discovery.

PEARSON HILL.

The following is the letter above referred to :

50, Belsize Park, N.W., 30th Dec., 1880.

Sir,—I have received and read the pamphlet you have sent. I should have little or no hesitation at any time in leaving the public to decide the question which you have raised, viz., whether the late Sir Rowland Hill or yourself has stated that which is untrue; but you commit in your pamphlet so gross an impropriety, to use the mildest term, that its exposure renders any further notice of your other inaccuracies unnecessary. You profess to give the correspondence which has passed between us, but without the slightest hint that you have mutilated the letters—without even showing by asterisks that something is withheld—you have suppressed whole paragraphs bearing on the question at issue. I will not insult your understanding by pretending to believe you are ignorant of the manner in which such a proceeding, when published, will be characterised. —I am, Sir, your obedient servant,

Pat. Chalmers, Esq.

PEARSON HILL.

NOTES FROM OXFORD.

May, 1881.

As the recent admission of women to the Tripos examinations at Cambridge has excited considerable attention, it may not be amiss to say something of the present condition of women's education here. Oxford was lamentably late in the field, and our operations are still on a small scale, but the thing is growing nevertheless. The scheme of lectures put out by the Association for Promoting the Higher Education of Women, if not so comprehensive as we hope it will be in time, is strong in the ability of the teachers whose services have been secured, such as Prof. Nettleship and Mr. Boase in classics and history, and Mr. Harcourt and Mr. Esson in science and mathematics. The two halls are both full, and both are increasing their accommodation. Somerville Hall in particular, which was founded on the pattern of Newnham at Cambridge, has now purchased the freehold of the house and pleasant grounds it has hitherto rented, and contemplates the immediate addition of a new wing. With the view of raising the funds required, and not less of diffusing a wider knowledge of and interest in the Hall, local committees have been established in London, Birmingham, and Reading, and as yet about 5,000*l.* has been subscribed. The Hall has been incorporated as an "association not intended for profit" under the Companies Acts, and will formally enter on this new stage of its existence at a general meeting of subscribers to be held at Oxford on May 28th.

Those who are interested in the success as a body of our non-collegiate students will probably rejoice in the decisive rejection of the President of Trinity's well-meant proposal for forming them into a corporation with the title of University Hall. No doubt the name by which these students are currently known at present, viz., "the unattached," is unfortunate, and might be changed with advantage, but a serious danger to the whole system was involved in the President's proposal. So far as the system has succeeded, it has done so mainly by the entire freedom from collegiate life which it secures to the students who are under its rule. This freedom, by leaving each man to live in

such style and at such expense as he thinks fit, alone makes it possible for the very poor to come to the University at all. To enforce upon such men a corporate existence, with all the paraphernalia of buildings, and, worst of all, subscriptions, and with the inevitable accompaniments of a common standard of expenditure and an accepted way of living, would be to close in their faces the very door which, not so many years ago, was deliberately opened for their admittance.

The Commissioners still keep up a desultory fire of statutes, one of which, at any rate, has excited considerable interest and some indignation. They propose to take the nomination of examiners in the Schools out of the hands of the Vice-Chancellor and Proctors, and to entrust it in the case of each school to a specially constituted board, of which, however, the Vice-Chancellor and Proctors will be members. Against this intended change a vigorous protest was lodged, signed by 137 resident members of the University. It was urged that no case had been made out against the existing arrangement, and that the nominating body as at present constituted, being at once small in numbers and variable in composition, is not only more alive to its responsibilities than larger boards are apt to be, but distributes its patronage more widely and impartially. For once, however, the Commissioners have had the courage of their convictions, and have announced that they intend to adhere to their own plan, the advantages and disadvantages of which are, in fact, more nearly balanced than outsiders might be inclined to suppose. It would tend, no doubt, to give greater security for a due regard being paid to the special wants and peculiarities of each school in the selection of examiners; it ought to make examinations less the monopoly of resident tutors than they have been, and would bring the professoriate naturally and easily into contact with what is at present the mainspring of our educational activity here, the examination system. The most serious danger, of course, is that a spirit of clique may come to prevail in the new boards, leading to the exclusion from examinations of all but a select few. Against this, however, must be set the experience of the universities of London and Cambridge, not to mention others, where a similar mode of appointment prevails to that proposed by the Commissioners, and where it has to all appearances worked satisfactorily. After all, the great point to be gained is the appointment not only of competent examiners, but, in part at least, of examiners who do not themselves belong to the body of resident teachers. For though the charges of collusion, occasionally brought against tutors when acting also as examiners, are utterly groundless, the tendency of the present state of things is to confine the examinations to one narrow groove, and to encourage students to count with certainty upon being asked no questions the answers to which they have not been previously taught, or, if such questions are set, to ignore them as abnormal, and almost to resent them as unfair.

With the most recently issued statutes of the Commissioners we bid farewell to the halls. St. Mary's Hall passes to Oriel, St. Edmund's to Queen's, St. Alban's to Merton. But, most wonderful transformation, New Inn Hall, long known as "the Tavern," and with a correspondingly jovial reputation, is to pass under the austere intellectual sway of Balliol, to which it is to be attached as an annex intended for the reception of poor students, a philosophic and undenominational Keble. There seems little chance that the beautiful Schools Quadrangle will soon be cleared of the scaffolding which has so long disfigured it. The condition of the tower of the Five Orders has been found to be such that it will be necessary to repair it thoroughly throughout, and rebuild it in part. Within the Bodleian itself arrangements are under consideration for utilizing the rooms on the ground floor hitherto used for examinations,

and providing the additional accommodation which the library sorely needs. All this will be delicate work, but the architect in charge, Mr. Graham Jackson, has at least one qualification for it—a strong and intelligent affection for the ancient buildings of his University. P.

'GOODY TWO SHOES.'

May 4, 1881.

I AM pleased to find that I was in error in speaking of "the late" Mr. Winter Jones, and I beg he will accept my apologies for having inadvertently classed him with the majority.

Until I saw that gentleman's letter in your issue of the 30th ult., I was not aware that you had before opened your columns to the discussion of the question of the authorship of 'Goody Two Shoes.' Mr. Winter Jones has courteously furnished me with the date of the note to which he refers—it appeared in your issue of March 25th, 1871—and I have very carefully perused it, but I can find in it no trace of the "reasons of a very substantial nature" of which he speaks. Your correspondent W. M., writing ten years ago, simply states that "'Goody Two Shoes' was not written by Goldsmith," and that "the author was Mr. Giles Jones," adducing nothing whatever in proof of this bare assertion. In point of fact, this note is little more than an extract from Nichols's 'Literary Anecdotes.' I am anxious only to elicit the truth about the little book, and I am afraid it must still be said that the claim on behalf of Mr. Giles Jones has not been "finally established." I am by no means wedded to the Oliver Goldsmith theory, but in the absence of any more direct evidence than that furnished by W. M. I think it may reasonably be adhered to. Perhaps Mr. Winter Jones or W. M. may have documents which confirm their view; if so, I would suggest that the subject has enough interest to warrant their being given to the public.

CHAS. WELSH.

Literary Gossip.

LAST July we mentioned that Messrs. Puttick & Simpson were going to sell by auction the Sunderland Library. The sale was postponed for a time, but it is now definitely fixed to commence on December 1st of this year (unless the library should be previously disposed of by private contract). We may repeat what we said before, that the library was formed by Charles, third Earl of Sunderland, during the reigns of Queen Anne and George I. It consists of some 30,000 volumes, and is celebrated for its large collection of early editions of the Greek and Latin classics. It includes also the first and rare editions of the great Italian authors, a superb collection of early printed Bibles in various languages (including a copy on vellum of the first Latin Bible with a date), many extremely rare works relating to America, a series of Spanish and Portuguese chronicles, valuable English county histories, first and early editions of the chief French poets and prose writers, a series of French and English works relating to the Reformation and the political events of the sixteenth and seventeenth centuries, a large number of early printed and rare French chronicles and memoirs, books of prints, a few ancient manuscripts, collections of councils, histories, lives of saints, bodies of laws, &c. A number of the books are printed on vellum, and many are extremely fine large-paper copies. They are chiefly in fine old morocco bindings, and the library is generally in splendid condition.

THE correspondence relative to a suggested

copyright convention between the United States and this country, just presented to Parliament, has been the subject of comment in the daily press. A mistake made by several critics is to suppose that the amendments to the draft treaty proposed by the Board of Trade and included in this correspondence represent the final decision on the subject or the recommendation made by that Board to the Foreign Office. This recommendation does not form part of the printed papers. It is understood that the Board of Trade has abandoned the clause under which American reprints might be introduced into this country, and has adopted the suggestion of the International Literary Association that the period during which copyright could be acquired should be extended from three months to a year. In a letter from the United States Minister to Earl Granville it is said that the treaty would be valid if confirmed by the Senate, while it is added that supplementary legislation might be needed to carry out the provisions of the treaty. Mr. Lowell thinks this legislation "would follow as a matter of course." If so there ought to be no difficulty in obtaining international copyright by Act of Congress, which we have more than once shown to be preferable to a treaty.

A PRINTED catalogue of the library of the Reform Club is in course of preparation. That library is one of the finest belonging to any club, and it is particularly rich in pamphlets, the collection amounting to hundreds of volumes. An important addition has just been made to it by Mr. Louis Fagan, who has presented to the Club twenty-four volumes of rare pamphlets collected by the late Sir Anthony Panizzi, and enriched with autographs and annotations.

THE Duke of Devonshire, as Chancellor of Cambridge University, has undertaken to decide whether the recent action of the Senate relating to the formal admission of women to the Tripos examinations is illegal, as contended by certain members of the Senate, or, as asserted in a counter memorial, signed by Profs. Adams and Stuart, Messrs. Westlake, Burn, Blore, Sidgwick, and Prothero, "consistent with the strictest interpretation of the powers expressly attributed to it by its existing statutes."

It seems to be not unlikely that the recent dispute between the Chapter of Westminster and the governing body of the School may lead to the appointment of a Royal Commission to inquire into the constitution of the School.

WE have pleasure in announcing that Mr. Halliwell-Phillipps is privately printing 'Outlines of the Life of Shakespeare.' The tenor of it may be judged by the quotation on the title-page from Sonnet xxx.:—

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought.

THE new index to the *Transactions* of the Philological Society, on which Mr. S. Herrtage has been engaged for some time, is now in the printer's hands, and will be issued shortly. It not only incorporates, but also considerably supplements, the indexes to the numerous volumes of papers printed by the Society from 1844 to the present year.

THE forthcoming part of the Palæographical Society's Fac-similes (General Series), which is now ready for distribution, contains a Greek Palmyrene inscription of the year 134 A.D.; specimens from the well-known Greek manuscripts of Dioscorides at Vienna, of the early part of the sixth century, and the illustrated Genesis of the same age, and others from manuscripts of the famous library of St. Gall, including that of the Lex Salica of A.D. 794, and the Codex Sangallensis of the Gospels, a tenth century MS. of great interest; a Saxon Psalter, of the year 969; and several MSS. of later dates. There will also be given fac-similes of several early English charters of the twelfth century. With regard to the Oriental Series, of which we have already pointed out some of the principal subjects, the scanty means at the disposal of the Society for the development of this portion of its work have been generously augmented for the forthcoming issue by donations from the Dean of Canterbury, Dr. MacGrigor, and Mr. David Murray.

THE first work to be issued by the Clarendon Press in the series of "Anecdota Oxoniensia," to which we have already referred, will be the Sanskrit text of the 'Sukhāvati-vyūha,' the principal authority of Buddhism in Nepal, China, and Japan. It was translated twelve times into Chinese, and five of the twelve Chinese translations are still in existence. The Sanskrit original has not yet been published, and is different from the small text of the 'Sukhāvati-vyūha' lately discovered in Japan, and published by Prof. Max Müller. The edition will be founded on a MS. in the Bodleian Library, presented by Mr. Hodgson, collated with the MSS. of the Royal Asiatic Society and the Cambridge University Library. Some other Buddhist texts will follow, such as the 'Vagbhaddikā,' a metaphysical treatise of which several Chinese, Tibetan, and Mongolian translations were known, while the Sanskrit original was supposed to be lost. That Sanskrit text, however, has lately been discovered in a Japanese volume brought from Japan by Mr. Wylie, and now in the Bodleian. Another MS. has been sent direct from Japan, and two block-printed editions of the Sanskrit original have come to hand, one from China, the other from Tibet, sent to Oxford by the Imperial Academy of Sciences of St. Petersburg.

At the annual meeting of the Trustees of Shakespeare's Birthplace, held last week, Mr. Samuel Timmins, of Birmingham, editor of the parallel texts of the 'Hamlets' of 1603 and 1604, was elected to fill the vacancy occasioned by the death of Mr. R. H. Hobbes. The library is now in course of rearrangement under the direction of an experienced scholar, and before long facilities will be afforded for the inspection of its treasures.

LECTURES on the art of teaching are being delivered this term at Cambridge by Canon Daniel, of Battersea Training College. The next examination in the science and art of teaching, superintended by the Cambridge Syndicate, will be held both in Cambridge and London on June 28th and 29th.

On Wednesday last four ladies were, with every mark of friendly approval, admitted to

the B.A. degree of London at the annual presentation for degrees. Consequently the Convocation will soon be face to face with the necessity of determining whether ladies of the requisite standing shall be admitted to its deliberations and share in its functions. This depends upon the vote of Convocation itself, and will be fully discussed at the meeting in January next.

THE tomb of Salah-ed-din (Saladin), the celebrated antagonist of Richard I., has been recently found at Aleppo in the ruined mosque erected over his grave.

THE Hebrew inscription found in the Pool of Siloam attracts great attention abroad. M. Derenbourg has made a communication on it to the Académie des Inscriptions et Belles-Lettres, and says that he finds an analogy between the word *המזניח* in the inscription and the name of the locality *מזניח* in the Mishnah (Sukkah iv. 5). M. Halévy has read a paper on it before the Société Asiatique, in which he states that the word *אש* in the inscription is equivalent to *איש*. He suggests also that the enigmatical town Eleph (Joshua xviii. 28) may be the part of Jerusalem—at that time a distinct place from "Jebusi which is Jerusalem" (*ibid.*)—situated on the "Eleph Amah" (1,000 cubits) of the inscription; and that the word *כאלף* (Zech. ix. 7), translated in the Authorized Version "as a governor," ought to be read *כאלף*, and translated as the town Eleph,

a reading confirmed in an old manuscript of the Imperial Library at St. Petersburg. We are glad to say that Prof. Sayce's essay on this inscription will be published shortly by the Palestine Exploration Fund.

MR. W. F. POOLE, of the Chicago Public Library, is working hard at the new edition of his 'Index to Periodical Literature,' in which he has had the co-operation of many English and American librarians. The revision of the manuscript is now completed as far as the word "College," and it is expected that the whole copy will be ready for the printer before the close of the year. Some idea of the extent of the undertaking may be obtained from the fact that the work will occupy about twelve months in passing through the press, and that it will make a closely printed royal octavo volume of 1,200 pages.

THE Parsee high priest Dustur Jamaspi Minocheherji Jamaspasana has been chosen an honorary member of L'Athénée Oriental at Paris, a society formed for the purpose of disseminating the knowledge of the Oriental religions and literature.

A MEETING of the Anjuman-i-Mushaira, or the Association of Oriental Poets, a society which was founded two years ago for the encouragement of Oriental languages and poetry, took place lately at Lahore, when poems in Persian, Urdu, and Hindu were read. The society is said to be making progress, and includes amongst its members poets from Badakhshan, Shiraz, Cabul, Gilgit, &c. At the approaching annual convocation of the Punjab University, those of the poets who have distinguished themselves will receive prizes at the hands of the Lieutenant-Governor.

MESSES. RIVINGTON will shortly issue the lectures delivered by the Rev. W. H.

Simcox, Rector of Weyhill, in the Chapter Room of Winchester Cathedral during Lent, entitled 'The Beginnings of the Christian Church: a Sketch of its Historical Development from the Day of Pentecost to the Close of the Second Century.'

A BIOGRAPHY of Ferdinand Freiligrath is appearing in periodical instalments in Germany. The work strives to be as far as possible autobiographical, and to present the poet as he portrays himself by means of his letters. Indeed, the work, of which Wilhelm Buchner is the compiler, bears the title of 'A Poet's Life in Letters.' Freiligrath, as is well known, was a voluminous and admirable correspondent. When finished it will be of great interest, but this mode of publishing is tiresome.

THE Secretary of State for India has sanctioned the grant to Dr. J. G. Buhler, late Educational Inspector, Northern Division, Bombay, of a special addition of 1,000 rupees to the pension of 3,000 rupees to which he is entitled, as a reward for the specially meritorious nature of his services. We have already referred to Dr. Buhler's work in the advancement of Sanskrit learning.

THE University festival at Utrecht has been definitively arranged to take place from June 27th to July 3rd.

A BANKER at Altenburg lately bequeathed a sum of 750,000 marks to endow various chairs in the University of Jena, and it was expected that the Government of Sax-Altenburg would, as a favour to the University, remit the legacy duty; but the *Landesrater* and his ministers have held out for their dues, and the University is to receive only 535,000 marks, 215,000 passing into the coffers of the State.

THE death of the German poet Müller von der Werra is announced; so is that of Dr. Palfrey, the historian of New England.

THE first volume of Prof. Madvig's long-expected work on the 'Constitution and Administration of the Roman State' has appeared at Copenhagen, and a German translation has also been published. The second volume will be ready in a few months.

MR. JULIAN HAWTHORNE has nearly completed a new novel, to be called 'Fortune's Fool.' It will probably appear first in one of the monthly magazines. Mr. Manville Fenn has a new story, called 'The Vicar's People,' in the press. It is a study of humble life and manners.

AN industrious person has already begun to compile a concordance to the revised New Testament. The book will be published as soon as possible.

SCIENCE

SCHOOL-BOOKS.

An *Elementary Course of Practical Physics*. By A. M. Worthington, M.A. (Rivingtons.)

A COMMITTEE of the head masters of public schools recently sent round a circular to scientific masters, asking, among other things, for "suggestions as to how far physical laboratory work is possible at school, having regard to the time at a boy's disposal." Out of eighteen answers, only two were favourable, the general opinion being that mere qualitative experiments

only led to play, and that quantitative experiments required costly instruments and occupied too much time. Mr. Worthington, who is an assistant master at Clifton College, describes in this book his own arrangements for laboratory work at the Salt Schools, with price lists and schedules of experiments—fifty-eight in number. The course was originally devised for a class of twelve boys, whose average age was rather under fourteen, and the time devoted to it was two separate hours weekly for a school year. The result was encouraging, and the same course is about to be used for a class of thirty boys at Clifton College. The price of the apparatus for the class of twelve amounts to 10*l.* 18*s.* 8*d.* The first experiment is the measurement of a table, and the last is the determination of the apparent expansion of mercury by the weight-thermometer. Such a book is of more value than any amount of general dissertation on the benefits of science teaching. It takes the subject out of the clouds, and brings it down to earth in a tangible shape, giving the controversialist on either side something definite to assail or support. The whole book savours of genuine work; for example, under some of the experiments blank forms are furnished for the insertion of the directly observed numbers and their reduction to a final result. There is nothing boastful or pretentious; and the author justly attributes the failure of many teachers to their aiming too high. We believe that a course such as is here set forth will be a most valuable adjunct to the education of boys of the age mentioned; and we recommend this exposition of it to the attention of head masters as modest, sensible, and eminently to the point.

The Automatic Multiplier. By John Sawyer. (Bell & Sons.)

THIS volume consists of a set of tables intended to reduce the operations of simple multiplication to addition alone. It consists of a series of vertical and horizontal strips, which can each be turned back, on which numbers are so arranged that, on exhibiting the digits of an eight-figure multiplicand at the bottom of the vertical sets and folding back the horizontal strips denoting the digits of a six-figure multiplier, the products of every digit of the one by every digit of the other are exposed, and only require addition to form the complete product. The student of the history of arithmetic will at once recognize Mr. Sawyer's tables as an ingenious readjustment of the rods of Napier of Merchiston, who rendered his own invention obsolete by the introduction of the use of logarithms. We think it very doubtful whether those who have but rare occasions for calculation will find it worth their while to attain proficiency in the manual art of working Mr. Sawyer's strips; but those who have frequently to multiply or divide ought most certainly to familiarize themselves with the use of a four or five figure logarithm table. Such a table is as accurate as ordinary calculation can require, and while it fails to attain the accuracy of Mr. Sawyer's tables when applied to the multiplication of eight figures by six, it has the counter advantages of not being troublesome to work and of being much more extensive in power. Mr. Sawyer only uses the digits 1, 2, 4, and 8 in the multiplier strips, so that 739 would require the strips 400, 200, 100, 20, 10, 8, and 1 to be held down. This has certainly avoided extending the size of the volume to what must have proved an unwieldy extent, but it has introduced a complication which we only do not regard as fatal to the practical use of his method because the tables appear to us, even without it, to be only a toy.

The Automatic Calculator. By John Sawyer. (Bell & Sons.)

THE same arrangement as above is carried out in this volume, with the exception that the multiplier and multiplicand are replaced by numbers of hundredweights, quarters, and pounds, and prices per pound respectively; the result of the addition of the numbers exposed at the end

of the operation being the total price of the weight exposed at the side at the price per pound exposed at the bottom. As the arithmetical operations required in obtaining this result are more complicated than those of simple multiplication, while the manipulation of the book is as easy as that of 'The Automatic Multiplier,' and the final additions are little harder, we do not venture to pronounce, without more practice in its use than we have had time or occasion for, whether its adoption will be found on experience to be a saving of time and trouble. Nevertheless, we confess to a suspicion that the time spent in learning how to turn over these strips with speed and accuracy would not be altogether ill employed in actual arithmetical practice.

Plant Life: Popular Papers on the Phenomena of Botany. (Marshall Japp & Co.)

THE past President of the Lambeth Field Club is too modest to put his name to this little treatise, but he has no special reason for reticence, for he has produced a little volume well suited to attract the attention and stimulate the curiosity of the student. By clothing the dry details of morphological construction with information as to the life-history of plants and by calling attention to the varied adaptations of form to function, he has followed in the wake of that numerous band of naturalists who have at once done so much to extend the bounds of botanical science and to make it attractive to the amateur.

WE have received from Messrs. W. & A. K. Johnston two large sheets, containing fine coloured illustrations of *Electro-Deposition of Metals*, with accompanying handbook, by Mr. Alexander Watt.

GEOGRAPHICAL NOTES.

MR. JOSEPH THOMSON, whose name is now so well known in connexion with East Central Africa, left London for Zanzibar on May 6th, to undertake the geological exploration of the Rovuma, &c., for the Sultan. Before starting he was at great pains to qualify himself for making astronomical and other observations. Mr. James Stewart, C.E., has also just left on his return to Lake Nyassa. Both these travellers have, we hear, received a valuable grant of scientific instruments from the Royal Geographical Society.

A very satisfactory approximation towards determining the unsolved problem of the source of the Irrawaddy river has been recently achieved by a native explorer trained by Capt. J. E. Sandeman, of the Indian Survey. This explorer ascended the Irrawaddy from Rangoon, and arrived at Bamo early in November, 1879. Thence he and his companions went up the river in boats, first to the village of Hawka, in latitude 25° 6', and thence to Kacho (25° 20'), at an elevation of about 1,000 feet above the sea. Thence the journey was by land up to Mogung-poon Maingkung, in latitude 26° 8', at which place the exploration terminated. The Burmese frontier was reached about sixteen miles north of Kacho, beyond which the country is inhabited by Kachins or Kansa-Kachins, among whom no Shans reside. At Pouk-san-poon a view was obtained of the junction of the eastern and western branches of the Irrawaddy. The western branch proved to be considerably the wider and to descend from snowy mountains, while the eastern branch was low, and flowing in a stream about one hundred paces wide down rapids and over large rocks. The natives state that the eastern branch has two principal affluents, one flowing from the east and the other from the north. The sources of the western branch are described as being in the Kanti country, which is obviously identical with Wilcox's "Khanti." A comparison of the map drawn by the latter traveller of his journey in 1825 with one compiled by Capt. Sandeman from the native explorer's field-books shows a very close connexion between the two streams,

the Maleeka and Mehka of the explorer, and the Milec and Nam Disang, the sources of which were visited by Wilcox. A further corroboration is added by a map of the same region drawn by the Abbé Desgodins to illustrate his recent investigations to the westward, and there is thus from these three sources of information little doubt that Wilcox's boast that he had discovered the sources of the Irrawaddy was perfectly well founded, and that the wild theory of its connexion with the Sanpu of Tibet is for ever disposed of.

The Rev. T. J. Comber has again failed in an attempt to reach Stanley Pool, on the Upper Congo, by the Makuta road from San Salvador. These failures have been largely due to the cowardice of the Kroo boys employed as carriers. Mr. Comber appears now determined to try the north bank of the Congo, for which purpose two of his companions were sent to examine the route. The headquarters of the expedition are at present at Mussuca, but if the north bank party are successful the permanent station will probably be established near Mr. Stanley's at Vivi.

A Dutch Arctic expedition left Amsterdam in the Willem Barents on May 7th. Lieut. H. van Broekhuysen is in command, and there are also on board a zoologist and Mr. W. J. A. Grant as photographer, a post which he has occupied on previous voyages.

The Lisbon Geographical Society have issued a circular detailing the circumstances which have compelled them to postpone the meeting of the Congress of Commercial Geography in September.

A public grant of 600*l.* has been made in New South Wales for the exploration of the rivers and the remarkable caves in the colony.

The Bremen Geographical Society appear to have been successful in their appeal for aid to enable them to send out a small scientific expedition to the Arctic regions. The brothers Krause have already started for the United States, on their way to explore Behring Strait and Sea as well as the Chukche peninsula and the various islands in that region. Their attention will be principally directed to ethnology and marine zoology. It is expected that the expedition will occupy at least a year.

'Cameos from the Silver-land' is the title of a book on the Argentine Republic, by Mr. E. W. White, which will soon be ready for publication by Mr. Van Voorst. As a Fellow of the Zoological Society should, the author gives at some length his observations on points of natural history.

ASTRONOMICAL NOTES.

THE comet which was discovered by Prof. Swift at Rochester, New York, on the 1st inst. was observed by Mr. J. G. Lohse at Lord Crawford's observatory at Dun Echt about 2 o'clock on the morning of the 3rd, "with difficulty, owing to twilight," and about the same time by Dr. C. F. W. Peters at Kiel, who remarks that it was "not bright." Its place then was R.A. 0^h 8^m 36^s, N.P.D. 54° 41'. From subsequent observations at Dun Echt, Dr. Copeland and Mr. Lohse have calculated a set of elements and an ephemeris of the comet, by which it appears that it will pass its perihelion on the 20th inst., soon after which it will also make its nearest approach to the earth. The comet's place for to-night, May 14th, according to the ephemeris, will be (at Greenwich midnight) R.A. 0^h 57^m, N.P.D. 68° 55', so that it will not rise until about half past 1 o'clock in the morning, and, owing to the strong moonlight in the comparatively short interval now elapsing between that time and sunrise, will be by no means easy of observation. Mr. Chandler, of Boston, U.S., has also computed an orbit of the comet, with result similar to the above. The southerly motion next week will be rapid.

The current number of the *Astronomische Nachrichten* contains an announcement that, commencing with the next volume (Vol. C.),

the editorship will be undertaken by Prof. Krüger, director of the observatory at Kiel. This change is now finally arranged after having been for some time under discussion, as has been alluded to in the *Athenæum*.

The first volume of the *Annales de l'Observatoire de Toulouse* has just been published by M. Baillaud, who recently succeeded M. Tisserand as director. It contains a very careful and important series of observations of the satellites of Jupiter and of the ring and satellites of Saturn; an interesting study of the zodiacal light, by M. Gruy; an elaborate and important paper on solar spots, and drawings of some of these by M. Jean, concerning which M. Faye remarks, in presenting a copy of the *Annales* to the Académie des Sciences, "Ce spécimen fait désirer que l'ensemble de ces dessins ne reste pas dans les cartons de l'observatoire." The expense of the publication has been defrayed by the city of Toulouse.

Making full use of an Italian atmosphere, Prof. Tacchini has succeeded in following up Pechile's comet to a later date than any other astronomer, his final observation with the Merz equatorial of the Collegio Romano Observatory having been made on the 23rd of March, when the comet was excessively faint ("estremamente debole"). Its place then was R.A. 0^h 36^m 13^s, N.P.D. 51° 2', differing by only 3' of R.A. and 1' of declination from that given by the ephemeris of Dr. Oppenheim. It will be remembered that the comet was discovered at Copenhagen on December 16th, more than five weeks after the perihelion passage, which, according to the elements in question, took place on November 9th. Dr. Tempel's observations at Arcetri were continued until the 17th of March.

SOCIETIES.

ROYAL.—May 5.—The President in the chair.—The list of candidates recommended for election was read.—The following papers were read: 'On the Determination of the Ohm in Absolute Measure,' by Lord Rayleigh and Dr. Schuster.—'On the Structure and Development of the Skull in Sturgeons, *Acipenser ruthens* and *A. sturio*,' by Mr. W. K. Parker.—and 'On the Estimation of the Amylolytic and Proteolytic Activity of Pancreatic Extracts,' by Dr. W. Roberts.

GEOGRAPHICAL.—May 9.—Right Hon. Lord Aberdeen, President, in the chair.—The following gentlemen were elected Fellows: Messrs. L. P. Harris, W. G. Lardner, and C. B. Phipson.—The paper read was 'A Journey amongst the Great Andes of the Equator,' by Mr. E. Whymper.

SOCIETY OF ANTIQUARIES.—May 5.—E. Freshfield, Esq., V.P., in the chair.—The appointment by Earl Carnarvon, President, of Mr. W. C. Borlase as Vice-President was laid before the meeting.—A collection of manuscripts on pageantry, by the late Mr. Fairholt, was presented by Mr. C. K. Smith.—Mr. E. L. Brock communicated further notes on the Roman remains on the site of Leadenhall Market.—Mr. A. Tylor exhibited a most remarkable and extensive collection of Roman remains, leaden ossuaries, glass vessels, pottery, &c., discovered in a small space not more than ten feet square in Warwick Square, City, near the London wall. On these objects Mr. Tylor read an elaborate paper, giving his views on the topography and extent of Roman London, and describing the geological and archaeological features of the excavations.

ARCHÆOLOGICAL INSTITUTE.—May 5.—The Lord Talbot de Malahide, President, in the chair.—In proposing a vote of sympathy with Mr. A. Burges on the death of his gifted son, for so many years a member of the Institute, the Chairman dwelt at some length upon the high ability of the late Mr. Burges, and his thoroughness both in the practical and artistic portions of the profession.—Mr. J. T. Micklethwaite read a paper upon what, for want of a better name, he called the "high side window." He proceeded to describe its position, which, from the evidence of the eleven examples that had come under his notice, appears to be usually near about the south side of the chancel arch. With respect to the common use of "high side windows," there would appear to be as much mystery as is associated with those called "low side," and only in one instance, namely, at Addlethorpe, Lincolnshire, is any clue given as to their primary use, and in this case tradition says that a lantern was hung in the window

at night to guide travellers across the fens. Mr. Micklethwaite thought that this tradition might refer to the exhibition of a light at night towards the cemetery.—Mr. J. H. Middleton exhibited some examples of seventeenth century Sevillian ware, Damascus tiles with and without relief, and many examples of the work of Persian potters in the Island of Rhodes, and gave a detailed account of these objects.—The Baron de Cosson sent three fourteenth century swords, spurs, &c., and fragments of weapons from Almedinilla, near Cordova.—Mr. Hartshorne exhibited a drawing of the monument of John IV., Duke of Brittany, who died 1399, which was set up in the cathedral of Nantes by certain English "marblelers," who took it thither under the protection of a "safe-conduct" from the king. The monument was destroyed at the Revolution.—Mr. J. A. Sparvel-Bayly exhibited a very large collection of brasses from out-of-the-way places in Essex, many of them inedited. These were discoursed upon at some length by Mr. J. G. Waller.—Mr. H. K. H. Gosselin exhibited some examples of Icelandic silver filigree work ("vira virki"), and some eighteenth century wood-carving, which carried in its details the traditions of earlier times.—Mr. M. H. Bloxam sent a spherical object in pottery found at a great depth at Brinklow, Warwickshire, possibly a loom-weight.—The Rev. C. W. Bingham exhibited a remarkable and ornate object in bronze, apparently a stamp for forming the moulds of circular brooches.—The Rev. J. F. Russell sent some original MSS. of Dr. Isaac Watts.

ZOOLOGICAL.—May 3.—Prof. W. H. Flower, President, in the chair.—Prof. F. J. Bell read the first of a series of papers on the systematic arrangement of the Asteroida, and directed attention to the large number—more than eighty—of described species of the genus *Asterias*, the subdivision of which had never yet been attempted.—Letters and papers were read: from Dr. M. Watson, on the anatomy of the generative organs of the spotted hyæna, in continuation of a previous paper on the same subject,—by Mr. O. Thomas, on the Indian species of the genus *Mus*,—from Mr. E. A. Smith, on some specimens of *Cypræa decipiens* lately received by the British Museum, and on two new species of shells from Lake Tanganyika,—by Capt. G. E. Shelley, on seven collections of birds recently made by Dr. Kirk in the little explored regions of Eastern Africa: two new species were proposed to be called *Coccyzus albo-notatus* and *Urobrachya zanzibariæ*,—and by Mr. A. G. Butler, on a collection of Lepidoptera made in Western India, Beloochistan, and Afghanistan by Major C. Swinhoe. The collection contained examples belonging to three new genera and fifteen new species.

ENTOMOLOGICAL.—May 4.—H. T. Stainton, Esq., President, in the chair.—Two new Members and one Subscriber were elected.—Mr. R. Trimen made some observations on the sexes of *Pieris saba*, *Diadema mima*, and *Papilio cenea*, and exhibited specimens in illustration. He also remarked on *Linea gigantella* having been bred from the hoof of a dead horse, and on the uncertainty which still exists as to whether the larva of this species ever feeds on living horn or not.—The Secretary read a letter from the Colonial Office respecting the occurrence of *Phylloxera vastatrix* on vines in Victoria.—Mr. A. G. Butler communicated 'Descriptions of New Genera and Species of Heterocerous Lepidoptera from Japan, Noctuidæ.'

CHEMICAL.—May 5.—Dr. Roscoe, President, in the chair.—The following papers were read: 'On the Action of Humic Acid on Atmospheric Nitrogen,' by Mr. E. W. Prevoist. The author has repeated some of the experiments of E. Simon; but he is unable to confirm the results of that investigator, and concludes that under ordinary circumstances no formation of ammonia takes place when humic acid and nitrogen are allowed to remain in contact.—'On the Active and Inactive Amylamines corresponding to the Active and Inactive Alcohols of Fermentation,' by Mr. R. T. Plimpton.—'On the Action of Sodium Alcohols on Fumaric Ethers,' by Mr. T. Purdie.—'On the Products of the Action of Alkalies on Ethylic β Ethylacetosuccinate,' by Mr. L. T. Thorne.—'On some Carbazol Compounds,' by Messrs. C. H. Rennie and W. R. Hodgkinson.

INSTITUTION OF CIVIL ENGINEERS.—May 3.—Mr. J. Abernethy, President, in the chair.—It was announced that the Council had recently transferred Messrs. J. Addy, J. Barr, G. Garnett, J. Standfield, W. Stead, and J. B. Walton to the class of Members; and had admitted nine gentlemen as Students.—The monthly ballot resulted in the election of three Members, of fourteen Associate Members, and of Capt. W. A. Baird.—The paper read was 'On the Relative Value of Tidal and Upland Waters in maintaining Rivers, Estuaries, and Harbours,' by Mr.

Two of Mr. F. Goodall's pictures are exceptionally interesting, because they are painted with unusual breadth and the incidents are well chosen. His most successful work, *The Road to Mecca* (43), represents an Arab pilgrim kneeling at dawn in prayer in the desert, while his tall

camel is tethered to his hand. Accepting Mr. Goodall's manner of painting desert scenes, this is an excellent, almost first-rate picture. The light grows over the grey shadow of the hills on the sand, and the forms of the man and his camel look solid and are rich in colour. The effect is very broad, and the attitude and face of the pilgrim are the best bits of work we have had from Mr. Goodall for many years. The companion picture, called *The Return from Mecca* (50), is not so good nor so well painted. In it the effect is broad sunlight on palm groves, with the pilgrim halting on his camel at a well, where his daughter (she cannot be his wife) has brought forth a gleeful baby to welcome the good man whose passage to heaven is assured by his journey.—A contrast to these pious demonstrations is furnished by the gay picture of a gay subject painted by Mr. J. W. Waterhouse, and called *A Summer's Day* (221), because it represents a party of Greek ladies gossiping, and others ascending and descending the steps of the Athenian Acropolis in sunlight which overhead reveals the Parthenon. It is like a cleverly-made sketch by a well-trained painter, but the slovenly handling of some of its parts mars a tolerable design, and takes something from the attractiveness of the whole.—Apart from its slowness and carelessness, Mr. Waterhouse's picture pays homage to the art of Mr. Alma Tadema; but the technical qualities of Mr. W. Logsdail's *In Antwerp*, 1800, (230) remind us of Mr. Tadema's master, Baron Leys. It depicts a line of well-known old houses in the city on the Scheldt; from the door of one of them a lady issues, while a gentleman, approaching, salutes her in the mode proper to his costume of A.D. 1800. The defects of this picture are deficiency of light and the prevalence of blackish tints. Its merits are richness of tints, tones, and impasto, enhanced by the introduction of two well-conceived figures.

A *genre* picture by Mr. Goodall must be considered apart from his Arabian pictures. We therefore separate *Artist and Model* (236) from Nos. 43 and 50. Here a little girl bribes with a biscuit a grey dog to sit still while she pretends to sketch him perched in a crimson velvet chair. The good arrangement of colour and light, the happy as well as forcible representation of the textures of all the furniture, and, above all, a little humour and the apt expressions in the figures, make this an acceptable picture. But the child's form needs revision. Although it is styled *Rebecca*, No. 497 must not be taken for a representation of the damsel of that name who figures in the Bible. Both went to wells; both had pitchers. Here the resemblance ends. This is a gaunt, reddish, unkempt girl, who bears an amphora on her shoulder.—Mr. Boughton is not at his best in *Hester Prynne* (237), a black-haired, demure, big-featured damsel, who knocks at the door of an infected house. Despite the smoothness of the surface and the bright silvery tones of this picture, there is but little richness of colour, and in some respects the work resembles a mosaic, so opaque are the tints, so defective is the handling in freedom and luminousness. It is the companion to a picture by the same artist which is now in the Grosvenor Gallery Exhibition; the latter is the better. We reserve our remarks on Mr. Boughton's remaining pictures.

The Genius of the Family (29), by Mr. J. B. Burgess, depicts, in a manner that is too much of an imitation of John Philips, the interior of a *bric-à-brac* shop, where are displayed Hispano-Moorish plates worthy of the Musée de Cluny itself, and abundance of art curiosities. On the counter sits a little boy, preluding with a guitar in a manner which enchants his friends and some visitors. Among these is the best figure in the picture, an old gentleman with a violin between his knees. His face is finely studied. A fat dilettante parson claps his hands with affected enthusiasm. The disposition and

the richness of the colour of this picture are most commendable. However, an air of commonness, which is destructive to the fineness of the art employed here, pervades the design and mars the technical merits of this otherwise creditable example. The work is dull. There is need of freedom and *élan* everywhere, from the movements and pose of the boy to the arrangement of the nicknacks in the chamber. The *abandon* irresistible in nearly all French pictures of this class, which snatch a grace beyond the reach of art, is not to be found here, either in the prosaic touch or the representation of the fabrics and furniture. *Ethel* (169), by the same, is a girl's portrait, a bust with a steadfast look in the eyes; it is merely a pretty sketch, but possesses ten times the spirit and freedom of the larger painting. But for the danger to the painter which is suggested by comparing this trifle with the important production, one might well wish Mr. Burgess had spent more time on the smaller work. *Guarding the Hostages* (279) would suffice to prove how much this painter owes to the lower ranks of the current French school. In every *Salon* are dozens of pictures equal to our A.R.A.'s. The scene is a Moorish interior, where two noble children, hostages of their family, are guarded by a grim Arab in a white *haik*, who sits on a couch with his gun beside his knees. He is, in a melo-dramatic and very obviously furtive manner, looking under his brows and forwards because something (we have not discovered what) has cast down a rose-bush and broken the jar in which it grew. This has startled the children, a boy and a girl, and they stand up side by side. The clever part of the design is the expression of the boy, which indicates the dawn of a hope of deliverance. Two other guardians are seated in the background. The details and accessories of this picture are cleverly put together, but the execution is neither brilliant nor powerful—at least, those will not think it so who are accustomed to observe "how much better they do these things in France." The work is painty, the artist's touch is blunt, the handling is neither precise nor masterly.

Mr. W. C. Horsley by *In Time of Need* (30) proves himself an able follower of Messrs. E. Long and Burgess. Ordinary *bric-à-brac* and costumes, chiefly Algerine, pipes, brass dishes, trumpery ornaments, and photographs of bazaars and streets are the stock-in-trade of this school of art, which are "made up" again and again for business purposes. 'In Time of Need' illustrates the fact that in dire want it is the practice of Arab women to sell their gewgaws in the bazaars for food. Here a girl is divesting herself of a silver necklace, having laid her bracelets and anklets on a dealer's shopboard, while he, not without sympathy, awaits his bargain, and a gay shopkeeper on the other side of the way occupies himself in looking at the girl. A pretty little child in a rude country cloak clings to the damsel's white and only garment. Other figures are behind. An old woman sells her beads to a Jew. The best part of this not very noble picture is the head of the first-named dealer, which is well done from a model, solid and fairly drawn. Mr. Horsley will doubtless soon be elected an A.R.A. if he continues to paint in this fashion.—*The Loom* (35) is by Mr. C. E. Perugini, a smooth, neat, and pretty picture of a Greekish damsel weaving, or rather adjusting thread in a shuttle. Unsubstantial and finikin, the style of the picture is effeminate. Bare arms are not difficult to draw, but they ought to be modelled with something like care.—*A Moment of Idleness* (36), by Mr. S. M. Fisher, depicts a showy girl leaning back in a chair, as if turning to let her fancies wander. It is rough and unrefined, yet it has spirit and movement.

At the Foot of the Rialto, Venice (61), by Mr. Woods, is rich in figures. Those in the foreground remind us of M. Van Haanen's admirable pictures. Some of the architectural details

are extremely painty and opaque, whereas they might have been brilliant, rich, and luminous. There is lack of air and clearness in the mid-distance.—"*Dust to Dust*" (63), by Mr. H. Schmalz, must have been at the *Salon*, though we did not see it there. It shows with considerable richness and spirit the open grille of a chapel and ossuary. Lamps are burning on an altar; a lady has thrown herself at the foot of a bulky Romanesque pillar outside the golgotha; red roofs of a town are seen below the plateau on which we are; thence to the place of tombs a procession moves, headed by priests, and conveys a new tenant to the common resting-place. It is cleverly painted and conveys the desired impression.

Of Mr. Crowe's picture, *Explosion of the Cashmere Gate at Delhi, September 14th, 1857*, which is No. 66 here, we have already spoken at some length. It is full of incidents well selected, excellently designed, and carefully painted, and there is much energy and abundance of character in the expressions and actions of the figures. By the same painter is *Sandwiches* (503), "board-men" grouped on the steps in Trafalgar Square, and taking their luncheons after the fashion of their tribe. A good deal of character, some humour, and the painter's unfailing care in working may be found in this solid and well-studied picture. *Sir R. De Coverley and the Spectator in Westminster Abbey* (584), the incident of the knight's seating himself in the coronation chair, is not one of the best of Mr. Crowe's works. Still the figure of Sir Roger is typical and his pose is good.

Lightly Slumbering (70), a little *genre* picture by Mr. G. Smith, is very neatly painted, although somewhat hard and metallic. It is too defined and precise, yet bright, careful, and completely wrought out. The scene is a cottage chamber, where a young mother stops in her household work to rock a cradle and caress its rosy occupant. The mother's is a pretty and bright, if not quite correctly drawn, figure; her action is well expressed. The whole shows a good arrangement of light and colour. There is much deftness and tact in the workmanship of many pots and pans near the figures and in the draperies of the cradle. Mr. Smith ought to know how to paint cradles and their coverings, seeing that, to the best of our belief, he has not done much else for twenty years and more.—*A Frightful State of Things* (71), by M. G. Chierici, shows, with excess of spirit and laughable abundance of movement and humour, an irruption of poultry into a farmhouse kitchen, and the terror of a child whose breakfast is interrupted by an onslaught of turkeys, geese, fowls, and chickens. The urchin screams, throws up his hands, flourishes his spoon, kicks up his toes, and lets go his bowl. Spirited as the design is, the execution has no fault except a certain hardness and metallic look. All points of the painting have been wrought with extraordinary knowledge, completeness, and care, so that they are solid, clear, well lighted, and firm.

A dramatic and attractive picture is the "*Success!*" (81) of Mr. S. E. Waller. At the gateway of a park a fully equipped travelling chariot is waiting, ready to speed away with a young man whose second now urges him to fly because he has been successful in a duel, of which the victim lies on the sward not far off, attended by his friends. The victor feels his triumph is doubtful, even in the first flush of conquest, while standing here stripped to his shirt and breeches, and looking down, smiling yet anxious. A servant is carefully throwing a cloak over his master's shoulders; the latter has cast away the sword with which he fought. In telling a story in an obvious and very dramatic fashion few pictures here surpass this one; but the manner of relation is superficial rather than pathetic, and the technique of the work is on a par with the design. The horses are probably the best part; their actions are spirited, the grouping of them is good, but they might have been

better drawn. The carriage is bright, and having been carefully well drawn, a large group of children, victims, ground, position go, are fairly and with a land's Rel complex row of soldiers of the brig approach of the deliver justly inv designed, spirited a to be seen populace, deal of ch the groups is of exce houses, th gateway it Mr. E. best work, improvement scene is a at Ephesus columns, background statue of principal Christian c lover, wh incense on She presse with the which he with the attentively a centuri plumes in negro wit At the sic with a har proconsul the choir c varied an which are whole, the than any w been muc carried on played, th and the pa the same p in black, w setting off intelligent

COMPARI year, the e and in cha Still, the positive, d number of wilderness has been al pared proc of the still represented will never, scope to st visible the Paris. As all told, is are pictur the Royal drawings o

better drawn and more carefully proportioned. The carriage is first rate in its way, a dashing, bright, and comprehensive mode of painting having been employed; the wheels are particularly well drawn.—Mr. Schäfer's *Niobe* (83), a large group of the mother and two of her children, gives a good idea of the terror of the victims, while a third lies slain across the foreground. In an academic way these figures are capital, the design being energetic, the composition good and expressive; the naked figures are fairly well drawn on a considerable scale and with evident feeling for style.—Mr. Staniland's *Relief of Leyden* (90) is an ambitious and complex representation of a tumultuous meeting of soldiers and burghers in masses at the entrance of the brick-built town, the occasion being the approach of the deliverers and their welcome by the delivered. Some of the wan faces are very justly invented, the figures are generally aptly designed, with abundance of incident and spirited actions and expression such as are to be seen among the soldiers, seamen, and populace, male and female. There is a good deal of character and some intense passion in the groups. Much of the armour and draperies is of excellent quality, so is the painting of the houses, their windows and dormers, and the gateway itself.

Mr. E. Long's *Diana or Christ?* (97) is his best work, and in not a few respects the improvement is of kind as well as of degree. The scene is at one extremity of the amphitheatre at Ephesus, the curving lines of benches, their columns, velum, and the arena being in the background. In front, and before the silver statue of the Ephesian Diana, appears the principal group of figures, which comprises a Christian convert, a tall maiden, and her military lover, whose solicitations that she will offer incense on the altar of the goddess are rejected. She presses her breast with one hand, while with the other she puts aside the incense which he holds. A grim, scowling official, with the scroll of accusation in his grasp, attentively watches her face. Near him is a centurion in gilded armour with lofty plumes in his helmet, then comes a brawny negro with folded arms and silver bracelets. At the side of the altar is an old chief priest with a hard and cruel face, at his side is the procurator in his curule chair. Behind these is the choir of virgins, servants of the temple, with varied and vivacious expressions, nearly all of which are just and carefully conceived. On the whole, the design of this work is much better than any we have yet seen by Mr. Long; it has been much more carefully and consistently carried out, a more solid style has been employed, the draughtsmanship is more searching and the painting better. *Little Maud* (509), by the same painter, is a vivacious portrait of a girl in black, with a crisp white lining to her bonnet, setting off a bright and clear, expressive, and intelligent face. Her hands are in a muff.

THE SALON, PARIS.

(First Notice.)

COMPARED with the tremendous total of last year, the exhibition of 1881 is moderate in size, and in character and quality it is much superior. Still, the improvement is negative rather than positive, due not so much to the increase in the number of good pictures as to the absence of a wilderness of trash. More strictness in selection has been shown, and the visitor and the critic are spared prodigious waste of time, while the wealth of the still great French school is more clearly represented. The suicidal weakness of last year will never, let us hope, be repeated; it gave free scope to stupidity and incompetence, and made visible the seamy side of the artistic mantle of Paris. As it is, a Salon with 4,942 selected works, all told, is large enough. Of these nearly 2,500 are pictures proper—double the numbers at the Royal Academy Exhibition; there are 1,111 drawings of all kinds, in chalk and water colours,

miniatures, and the like; and more than 800 sculptures. The remainder are architectural examples, engravings and designs for public monuments.

The number of absentees is important enough to make a considerable difference in the quality of the gathering, but there are enough good pictures to form an instructive and attractive exhibition. Besides, there has never been a Salon in which regrettable abstentions have not occurred. Portrait painting is on the increase, and when this the labours of important painters it is regrettable, e.g., M. Humbert sends portraits only (1177, 1178); M. Jules Goupil two portraits; MM. Fantin-la-Tour, A. Hébert, J. P. Laurens, and E. Lévy each send two contributions, one of which is a portrait. The facts are significant, because they indicate that the Salons are less able than ever to attract all the works of the best artists. Coupled with the numerous abstentions, this state of things compels reserve in judging the state of art in France by the pictures in the Champs Elysées. As usual, some of the better-known artists are occupied with public commissions, which, however edifying they may be from a patriotic or educational point of view, and however much they may conduce to the splendour of the buildings they are destined to adorn, are hardly so acceptable to critics, whose minds and morals are not likely to be benefited by means of mural paintings, even of the resplendent character of M. Baudry's *Glorification de la Loi* (No. 106), a vast canvas painted for the Cour de Cassation. M. Detaille appears in the same category with *La Distribution des Drapeaux* (722), a fine thing in its way; also M. Protais, who sends *Le Drapeau et l'Armée* (1936). Among the absentees are Mlle. R. Bonheur, Madame H. Browne, MM. Bonvin, V. Chavet, P. C. Comte, J. Dupré, Carolus Duran, E. Frère, L. Gallait, J. L. Gérôme, F. H. Kaemmerer, L. Knaus, A. Legros, A. L. Leloir, J. B. Leloir, E. V. Luminais, F. de Madrazo, H. Makart, J. L. Meissonier, G. Moreau, C. L. Muller, M. Munkacsy, V. Palmarioli, H. Philippoteaux, A. E. Plassan, T. Robert-Fleury, A. Schenck, A. Schreyer, E. Signol, A. Stevens, J. Tissot, A. Toulmouche, and C. Van Haanen. A goodly list of able painters remains, and to their works we now address ourselves. In the arrangement the old order has been again adopted; the works which are exempt and *hors concours* are not, as was the case last year, separated from the mass; yet it seems a pity to give up such a convenient arrangement. The paintings are once more, with few exceptions, disposed in the alphabetical order of the artists' names, room by room, and, as a rule, all the contributions of each person will be found in the same room, if not in juxtaposition. The sculptures, drawings, engravings, &c., are arranged as formerly. The catalogue is as before. Illustrated catalogues abound, and will be found very useful. The catalogue *ordinaire* now contains a very handy plan of the "Salon de 1881," facing the title-page. It will be remembered that this exhibition did not open on May 1st, that day being a Sunday.

We have already mentioned M. Baudry's *Glorification de la Loi* (106), a splendid composition, containing various young ladies of the allegorical order, and decidedly well known on the Boulevards, but, on the whole, there are fewer huge decorative pictures than usual. Among battle pieces, which include a striking and passionate work of M. de Neuville's, called *Le Cimetière de St. Privat* (1723), and others of great merit, are not a few large examples like the *Patrie* (171) of M. G. Bertrand, and others which are both patriotic and sanguinary, such as that by M. F. Flameng, which represents with prodigious force the emerging of *Les Vainqueurs de la Bastille* (890). Then we have a vast *panneau décoratif*, which may be called an example of the official-domestic order, painted by M. H. Gervex, a man of

note, for the Mairie of the XIX^e Arrondissement. *Le Mariage Civil* (979) is a big genre picture of the latest mode and fullest delineation of actions, expressions, portraiture, and costumes, representing the bride, bridegroom, their relations, visitors, and dependents, with Messires of the Mairie in full state attire, officially celebrating a wedding. Fancy the churchwardens and overseers of St. George's, Hanover Square, employing Mr. Armitage or Mr. Calderon to paint them thus!

Of course the model appears in innumerable disguises, and often enough without any disguise, for in several cases the very penetralia of studios are depicted to the life, as in No. 590, which is M. E. Dantan's very clever *Le Déjeuner du Modèle*. In No. 802, *L'Oaristys* (vide A. Chénier), by M. E. Dumoulin, are two ungainly models in the rôle of Adam and Eve, and in a dingy Garden of Eden of their own. Nor is there any deficiency of blood and murder, although, perhaps, there is somewhat less than usual. Most visitors will shudder when their eyes fall on the *Suicide par Amour* (1123) of M. Cabanel's pupil M. Heill, which shows how a damsel dressed in a rose-coloured skirt, hose, and shoes, and a white corsage has thrown her red parasol aside, and laid herself on the metals of a railway just before the thundering engine comes along, then stopped her pretty ears with neatly gloved fingers, and prepared to die. M. Rixens has spared no terror of the *Mort d'Agrippine* (2017); M. Pichat, a very good painter indeed, has shown what dreadful things the Hungarians do to horses, see *Chevaux Blessés abandonnés en pâture aux Sangsues, à l'Étang aux Sangsues, Hongrie* (1858 bis). Murder, famine, battle, and sudden death have to be endured, but really the good taste of the managers of the Salons might spare a few of these things, and, be they good or bad, exclude the pictures which thus excessively offend humanity.

In the following notes we shall take the pictures nearly in their order on the walls, beginning in the room on our right of the great *salle d'entrée*. This brings to notice M. Feytaud's *La Pêche à Pied* (879), a capital group of tall girls laden with fish, marching in the morning light over wet sands. The execution is more dexterous than sound, but the silvery tones and tender atmosphere are charms one misses at the Academy. The *Astarté* (878) of the same able artist distantly refers to the triumphs of M. Henner in tone and tint. Although marked by power to deal with a large nudity, it is dry in the carnations and somewhat harshly modelled. *Astarté* is a tall, slender, naked figure, standing on the seashore and drawing outwards with both hands a ponderous mass of auburn hair—an attitude of much abandon and grace.—The *Sainte Agnès* (1117) of M. A. Hébert, a master of renown, will not add to his reputation. It shows the Parisian mode of treating religious subjects to be analogous to that of Lely in Charles II.'s time. Here a lady, as of Paris, stands erect, lily in hand, clad in pale yellow wreathed about by a bluish tissue, and dainty of pose and expression. The face is luxurious rather than sorrowful, and not at all saintly, but it is delicately painted, and very far from being unbecomingly. The *Portrait de Madame de D—* (1118), by the same, is very charming. It gives with exquisite tonicity the figure and face of a lady dressed in black and seated in a chair; it is remarkable for the tender handling of the features, their fine character and serene expression. The hands are studiously beautiful; the whole is in perfect keeping.

M. Vibert has sent, besides *La Répétition sur un Théâtre d'Amateurs* (2345), which we shall notice by-and-by, a representation of the effect of numerous lights on many figures, being *Un Atelier, le Soir* (2346), the subject of which is familiar to students of Zoffany's picture of the Royal Academy Life School, and was ably dealt with in an etching by Mr. Cope. Here we

have part of the circle of artists drawing a model. Each artist has his lamp, the model is illuminated by a group of strong argands; the effect was difficult to deal with, but the result is successful. The characters of the students are various. A little boy is drawing diligently, a noisy fellow sings, several are talking, but many hear nothing and see only the model. Wreaths of blue tobacco smoke float in and out of the glare overhead. The solidity and luminosity, the verisimilitude and animation, of the picture are admirable.

M. Guillemet contributes landscapes rich in colour and powerful in tone, see *La Plage de St. Vaast-la-Hougue* (1071), a wild, low shore, with groups of houses on the strand in grey and windy weather, the tide having left the waste margin of the sea. Here we have power in dealing with the effect, appreciation of the sad pathos of the scene, and other qualities which refer to the naturalism of Daubigny.—Opposed in its technical motive to the last is the fine "classic" landscape by that true student of Poussin, M. Harpignies, who has sent *Victime de l'Hiver* (1107), a picture of bright summer weather and a woodland glade, where a dead beech spreads its leafless arms while all the other trees are fully clad in deepest verdure and seem to breathe the sunny air. Almost monumental though it is, severe and somewhat dry, there is abundance of colour in the picture.—M. Hanoteau has painted many a placid pool, with its rushy margin, stately trees, masses of white cloud sailing slowly, as in *L'Étang Boisé* (1096), a picture of the finest part of the year, full of air, light, and repose. We care less for *Mon Jardin* (1097), a wilderness of poppies, because it is too much of the echo of Daubigny.

Of the humorous pictures, the number of which is increasing in France, *La Petite Classe* (974) of M. Geoffroy is one of the best. It depicts a body of little boys and their nearly bewildered teacher.—M. E. Feyen adheres to his favourite subjects. He never painted fish-girls in the soft, milk-white, opalescent air of early morning on the shore better than in *La Pêche aux Huîtres* (875); these girls are stooping on the shore which the waves have left and picking up oysters. There is a charm in the numerous busy figures on the distant sea edge and in the reflections on the shining sands. *Le Départ pour la Pêche* (876), where bare-footed girls prepare to go a-fishing, is as good, and the atmosphere is better.

Of the earth, earthy, and deliciously wicked to boot, is the dainty picture of M. J. Van Beers called *Le Yacht la Sirène* (2295), which has a touch of humour in the title. Here we have a calm milk-like sea, a steam yacht firing a gun in honour of a coming guest, and wide shallow ripples running towards a wooden pier. All these elements and the hot summer morning sky above them smell of the lamp, although they perfectly render strong impressions of nature. There is nothing of the lamp in the rest of the picture. At the wooden pier floats a galley with four *matelots*, neatly dressed in white, lying on their oars, and waiting to receive a dainty, blooming, too blooming, damsel whom a young bare-headed officer hands down the steps. The sumptuousness of the girl's face, her rosy skin and sunny eyes, her loveliness of feature and expression, are marvellously delineated. In skill and finish of execution, delicacy and precision of touch and modelling, this face and the figure of the *sirène* herself are not surpassed in the *Salon*. The sailors' heads are similar in their technique. M. Van Beers's picture of a superbly beautiful lady of the highest *demi-monde*, clad in rose colour, watching a sunset we described last year. '*La Sirène*' is quite as delicate, and almost as splendid, as its forerunner.

M. Humbert's *Portrait de Mlle. M.*—(1177), a young lady in a pale *feuille morte* dress, is exquisite in tone and colour, gracefully and simply posed. Likewise fine is his *Portrait de*

Madame S.—(1178), a lady in an evening robe of purple brocade and white and a white petticoat. These are among the best of the many beautiful portraits here.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 7th and 9th inst., the following pictures and water-colour drawings, the property of the late Mr. A. B. Stewart:—Pictures: Sam Bough, St. Monac, 441. H. Cameron, The Fireside, 117. G. P. Chalmers, The Eagle's Rest, 143; "Worn Out," 264; The Lesson, 231. Sir G. Harvey, Dr. Guthrie fishing in Loch Leck, 131. R. S. Herdman, The Covenanter, 351; Abdication of Mary, Queen of Scots, 189. C. Hunter, Nearing the Shore, 157. W. E. Lockhart, Scene from the 'Bride of Lammermoor,' 246. W. M'Taggart, "Willie Baird," 162; The Emigrant's First Letter Home, 126; A Country Fruit Merchant, 115; The Fisher's Landing, 189. J. M'Whirter, Hawthorn Blossom, 141. J. M'Whirter and T. Graham, A Hawthorn Glade, 325. Sir J. N. Paton, Arming Christian for the Fight, 173; Luther at Erfurt, 173; The Bludie Tryste, 152. G. H. Boughton, Spring, 162; Autumn, 194. T. S. Cooper, Cattle and Sheep, 113. T. Faed, "Will naebodie come to marry me?" 378. F. Goodall, Noonday Rest, 215. J. C. Hook, Crossing the Brook, 535. C. E. Johnson, Fingal's Cave, Staffa, 162. C. Lawson, In the Valley, 535; A Piccadilly Pastoral, 215. Sir F. Leighton, Lucia, 262; Teresa, 273; Lily, 136. G. D. Leslie, "Home, sweet Home," 798. J. Linnell, sen., A Harvest Field, 546. A. Moore, Carnations, and Yellow Rose, 178; The Reader, 315; The Birds, 315. E. Nicol, Toothache, 136; "Did it pout with its Betsy?" 183. W. Q. Orchardson, "How delicious is the winning," 336; Talbot and the Countess of Auvergne, 210. J. Pettie, The Cavalier, 309; The Lady of High Degree, 304; "To the fields I carried her milking pails," 157; The First Lesson, 273; Rob Roy, 119; Ho! ho! ho! Old Noll, 393. J. Phillip, "I sit on my creepie," 110. L. Alma Tadema, Poetry, 420; Prose, 525; "Showing how the Egyptians enjoyed themselves three thousand years ago," 157. J. Tissot, The Parting, 378. F. Walker, "Man goeth forth to his labour until evening," 420. R. Bonheur, A Deer in a Forest, 168; Ponies and Sheep, 1,501. P. J. Clays, Le Coup de Canon, 220. Corot, Dance of the Nymphs, 1,039. E. Frère, French and English, 178. M. Courant, The Eagle's Rest, 252. J. M. Donald, On the Fruin, 105. T. Graham, "Oh, the clang of the wooden shoon," 336. H. Macallum, A Frolic in the Water, 189. D. Murray, Apple Blossoms, 108. Water-colour drawings: R. Bonheur, Doe and Fawns, 74; Sheep, 89. Sam Bough, "A Rainy Day," 65; The Pool of London, with the Tower, 100; Bass Rock, sunset, 63; Sunset on the East Coast, 52; A Landscape, with felled timber and figures, 56; East Coast, sunset, 54; Low Tide, 55; Skelmorlie, 63. D. Cox, A Landscape, 225; Ploughing, 58. B. Foster, Oberwesel and Zurich, 64. Sir J. Gilbert, A Battle Piece, 199. W. Hunt, A Fruit Piece, 100. J. Israels, The Poor of the Village, 179. W. E. Lockhart, Greyfriars Churchyard, Edinburgh, 54; "Gil Blas," 262; St. Andrew's Castle, 60; "Annot Lyle," 85. W. M'Taggart, The Bathers, 63; The Bathers, 52. E. Powell, Off Staffa, 75; Long-line Fishing, 52. D. Roberts, Interior of the Convent of St. Catherine, on Mount Sinai, 80. F. Taylor, The Meet at Mentmore, 63. J. M. W. Turner, Scarborough, 69. F. Walker, The Fireside, 383.

JAPANESE POTTERY MARKS.

Liverpool, April 25, 1881.

In your review of 'Keramic Art of Japan' you mention the absence of dates from the marks and monograms given in that work. As much misconception prevails upon the subject

of the marks found upon Japanese pottery, I venture to point out that in this respect the custom in Japan differs from that which obtains in China, where articles of pottery are very frequently marked with the date of their manufacture, whilst in Japan this information is given only in the rarest instances. The marks found upon Japanese wares consist, in nearly all cases, of the signature of the maker, the name of his factory, or the town in which he resides. In my own collection of nearly a thousand specimens of Japanese pottery dates marks appear upon only thirteen pieces, and eight of these are forgeries of Chinese year-periods, affording no indication of the age of the wares.

In conclusion allow me to state that the dates so freely assigned to the specimens in the South Kensington Museum by the writer of the Native Report, which Mr. Franks has edited, rest in very few instances upon satisfactory foundation, for it is only in exceptional cases that they are confirmed by characters upon the wares or by other evidence of value. JAMES L. BOWEN.

LOAN COLLECTION OF OLD MASTERS AT THE HAGUE.
(First Notice.)

THIS exhibition may be characterized as possessing considerable interest for the student of Dutch art, but for those who run after great names, who reserve their admiration for the universally acknowledged masterpieces, it has little that they will find attractive. Indeed it could scarcely be otherwise, for the private collections of the Netherlands may literally be said to be reduced to two, those of Baron Steengracht at the Hague, and Mr. Van Six at Amsterdam. What are the reasons why the country which has produced so many renowned painters, and which in the seventeenth century possessed so many private galleries, has brought itself to this almost unique position must be left to our neighbours to decide; it may, however, be observed that the present generation (though it recently failed to secure the Van Loon collection) is not altogether forgetful of the past glories of Dutch art, as the recent valuable additions to the public galleries bear witness, and it is in this direction that the friends of art in the Netherlands ought unceasingly to direct their energies. Respecting the gathering now on exhibition, I am constrained to say that the works attributed to the chief of the school, Rembrandt, cannot be accepted as genuine, neither do they merit description or discussion; while by his followers and scholars there are numerous and admirable examples of the value of his instruction and the potency of his influence. If only from this point of view, there is ample proof of the vitality of his genius, by force of contrast making the sterility of many of the celebrated Dutch painters the more obvious. It could hardly be otherwise, marvellous as is the power the painters of manners lavished on their works, yet from the restricted range of their subjects it was impossible they could generate the enthusiasm which could perpetuate a school. The pregnant sentence in M. Gambetta's recent speech is as true of art as of politics or morals. "Non," said the distinguished orator, "le monde n'appartient pas aux flegmatiques; il appartient aux croyants, aux gens passionnés pour la raison et la justice." The life and works of Rembrandt show he possessed that passionate enthusiasm; while the interest of a Terburg, a Metsu, or a Mieris was too often confined within the four walls of a boudoir of the *demi-monde*.

The honours of the exhibition must be attributed to Ferdinand Bol for his large picture of the committee of the wine merchants, *Versaendering van een Wijnkoopersgild* (No. 43). Like "the Regents" pictures generally, the figures are represented seated at a table, attended by their clerk or secretary; in this instance he holds in his hands a silver cup with an instrument for drawing the wine from a cask. A dramatic in-

terest is given by addressing the figures below in the 'Masters' of Amsterdam and the light flesh painting expression mentioned expected; ties of a thoroughly of colour is draped in relieved of further was picture by a passage of which covered in every v painter and Prince Fro as showing masterpiece years since. Two other the one, V in colour, and face in to Rembrandt beauty of f is first r suffered in modesty of with the lov employed a breasts, th the Pope w Angelo's ' performed der Weyde represents portraits) w and spirite execution. Another is represent traiture. I than the little toddle combination and sedate, the mouth. lace, gold of flowers painting ha sad free n gifted of R represented brand van excellent f *Reinhout* (I and impres sion and se carried out greys. TI 127 and 12 gentleman. To the sardied De P. Godeu (239) obviously a little har breadth of A painter able vers only pictu (174). TI height; th to sign th motioning The strugg well expre and misgiv for the imp pressing th

terest is given by one of the committee evidently addressing an audience, who may be supposed to be below in the room. This, it will be remembered, is something of the motive of Rembrandt's 'Masters of the Clothworkers' Company at Amsterdam'; the costume is naturally the same, and the lighting is Rembrandtesque. That the flesh painting should possess the luminosity, the expression, or the noble serenity of the above-mentioned work of the master, was not to be expected; yet the former is full of high qualities of a masculine kind, and the latter is thoroughly genial and appropriate. The scheme of colour is evolved from the figures all being draped in black with wide white collars, relieved off a warm grey background, still further warm colour being imported into the picture by a red-and-black Persian rug, a splendid passage of rich floating colour in broken tints, which covers the table. Altogether the work is in every way masterly, and a credit to the painter and the school. It is the property of Prince Frederick of the Netherlands, and, as showing the varying estimate of undoubted masterpieces, it may be remarked that not many years since it was purchased for thirty gulden. Two other pictures by Bol also claim attention; the one, *Vertumnus en Pomona* (No. 87), is rich in colour, and in the elder woman—darkly draped and face in shadow—is painting scarcely inferior to Rembrandt's. The Pomona has considerable beauty of feature, and the painting of the nude is first rate. Unfortunately the work has suffered irreparable injury from the excessive modesty of the present owner, who, not satisfied with the lower portion of the figure being draped, employed a painter to cover also the bosom and breasts, thus achieving the same immortality as the Pope who breeched the demons of Michael Angelo's 'Last Judgment,' and the monks who performed the same office for those in Roger van der Weyden's masterpiece. The remaining Bol represents a group of two children (probably portraits) with sheep and goats (No. 88), bright and spirited in painting if somewhat slight in execution.

Another pupil of Rembrandt, Govert Flink, is represented by some capital examples in portraiture. Nothing can be more quaintly pleasant than the *Portret van een Meisje* (132). The little toddling baby is standing by its elaborate combination of chair and table; it looks so wise and sedate, yet with a faint smile flickering about the mouth. The dress is white with amber necklace, gold chain and whistle, and a pretty wreath of flowers round the close-fitting cap. The painting has that combination of careful solidity and free mastery one expects from the more gifted of Rembrandt's pupils. Flink is further represented by two male portraits.—By Gerbrand van den Eeckhout are three portraits, excellent for workmanship. That of *J. P. v. d. Eeckhout* (126) is finely studied in all its details and impressive from its quiet force of expression and sense of restrained power, which is also carried out in the varying tones of harmonious greys. The same qualities characterize Nos. 127 and 128, half-length portraits of a lady and gentleman.—Of historical compositions belonging to the same school as the preceding may be cited De Poorter's *Salomo offerende aan de Valsche Goden* (239), a small composition of perhaps too obviously arranged figures, carefully drawn if a little hard, but the light and shade with the breadth of half tone admirably managed.—A painter of greater power and of remarkable versatility is Salomon Koninck; his only picture here is *Pilatus en de Overpriesters* (174). The figures are about two feet in height; the priests are apparently urging Pilate to sign the warrant of execution, while he, motioning them away, refuses their demand. The struggle which is going on in his mind is well expressed in his face, clouded with doubt and misgiving, and with a sense of repugnance for the implacable crew who are so persistently pressing their demands. The light and shade is

more than usually strong, the light falling on the upper part of the figure of Pilate, gleaming fitfully on the heads and hands of the priests, and sparkling on jewels or tassels or sabre hilt. The flesh painting is firm and luminous, but the dark draperies and background are too black, and the execution undoubtedly partakes of the *rotie* manner which the critics of the time sometimes found in the work of Koninck's master.—A very remarkable work, taken from sacred history, is *De Emmanangangers* (333), which is attributed in the catalogue to the Spanish school, master unknown. At a low table, whereon are the remains of a repast, are seated two old men. Attitude and expression indicate they are under the influence of profound and awe-stricken emotion; their heads are bowed; between them, with his back to the spectator, stands a boy pouring wine from a jar. The costume is seventeenth century, grey and brown in colour; the figures are the size of life, the background is dark, and where the Christ had sat is empty space. In spite of the homely materials and peasant dresses, there is a dignity and style elevating the work into the highest category of religious art. The picture seems to me not to possess the religious sentiment we are accustomed to find in works of the Spanish school; it is too homely, reverential, even tender, for the intolerant countrymen and co-religionists of Loyola; true, the colour and treatment distinctly show a Spanish influence, but the religious feeling is essentially Protestant, akin to what one finds in those of Rembrandt's New Testament incidents which are most distinguished for devotional simplicity and presented in his most homely fashion. This, and certain indications of workmanship, incline me to the opinion that this picture must be Dutch in origin.—Among the precursors of Rembrandt in the collection there is an important work by Leonard Bramer, entitled *Simeon in den Tempel* (92). It is in his grey manner, painted with sharpness and precision, the figures in the foreground being brought forward by deep, transparent colour, while those in the background are suffused in grey light, scarcely differing in tone from the ornate architecture of the temple.

H. WALLIS.

Just-3rt Gossip.

'EVENSONG,' a well-known picture by the late George Mason, and another smaller work by the same artist are on view at the gallery of Messrs. Colnaghi in Pall Mall. 'Evensong' is to be etched by M. Waltner.

At the meeting held on the evening of May 5th Mr. Briton Riviere, painter, and Mr. Walter William Oules, painter, were elected Royal Academicians, and Mr. Thomas Oldham Barlow a Royal Academician Engraver.

FOUR cases of antiquities from Mesopotamia have lately arrived at the British Museum; amongst their contents are Babylonian contract tablets, dated in the reigns of Antigonos and Alexander Ægus, and a tablet of the reign of Nabu-abla-idina, dedicated to the sun, found at the ancient Sipparah.

THE first exhibition at the "United Arts Gallery" in Bond Street will be opened on Monday. The private view takes place to-day.

Two drawings by Prof. Menzel, that are now in the National Gallery at Berlin, will be included in the selection from his works which, as the daily papers announce, is to be shown at the Gallery of Painters in Water Colours.

AN exhibition of works by French and English etchers is being held in Berlin under the auspices of the Prussian National Gallery and the Print Room. The French works are mostly drawn from the collection of Dr. Meier of Bremen. Among the English artists represented are Mr. Ansell, Mr. Cope, Mr. A. Evershed, Mr. Seymour Haden, Mr. Heywood Hardy, Mr. Herkomer, Mr. Heseltine, Mr. Holman Hunt, Mr. R. W. Macbeth, and Mr. Whistler.

THE death is announced of the Director of the Kunst Akademie at Königsberg, Prof. Rosenfelder. He was known as an historical painter.

THE frescoes, attributed to Cesare da Sesto, which were discovered some time ago at Milan are to be removed to the Brera.

MUSIC

THE WEEK.

HER MAJESTY'S.—'Il Barbiere,' 'Favorita,'
ROYAL ITALIAN OPERA.—'Les Huguenots,'
CRYSTAL PALACE.—Extra Saturday Concert.
ST. JAMES'S HALL.—First Richter Concert.

MR. MAPLESON and a large proportion of his company arrived from America only a few days before the opening of Her Majesty's Theatre, and it would be unreasonable to complain if the arrangements at the outset betokened haste, and some evidence of a lack of foresight unusual in the conduct of such an important enterprise as the management of an Italian opera season. Taking everything into consideration, the performances on Saturday and Tuesday, especially the latter, were fairly praiseworthy. To look for an adequate rendering of Rossini's 'Il Barbiere' at the present day would be vain and futile. For better or for worse, the declamatory school of vocalization has conquered the purely lyrical, and singers naturally devote their principal energies to that style which is most likely to prove serviceable in the exercise of their calling. Not one of the performers in 'Il Barbiere' on Saturday night was equal to the music; but apart from this serious imperfection, there was something to call for approving mention in the performance. Mlle. Anna de Belocca is bright and piquant in manner as Rosina, and Signor Del Puente is a very acceptable representative of the barber. Signor Ravelli was not heard to advantage in the part of Almaviva, but Signor Monti and Signor Corsini (the latter a new-comer) were tolerable as Basilio and Bartolo respectively. The performance of 'Favorita' on Tuesday was generally of higher merit. The title rôle has been so frequently taken by a soprano that the fact of the music being written for a voice of lower calibre is in danger of being forgotten. Mlle. Tremelli has an organ of exceptional compass, and though not by any means a perfect vocalist, she has improved in this respect since her first appearance three years ago. Further, she has strong dramatic instinct, and her interpretation of Leonora was generally effective and occasionally powerful. If Signor Ravelli had never before played the grateful but arduous part of Fernando, his efforts are all the more worthy of commendation. He sang the music with good taste throughout, and showed considerable dramatic aptitude in the great scene at the end of the third act. Signor Galassi's fine voice told well as Alfonso, and Signor Monti is excellently qualified for the part of Baldassare, but he was somewhat too demonstrative in his manner on this occasion. The theatre has undergone a process of renovation during the recess, and it is now bright and cheerful.

THE only performance at the Royal Italian Opera requiring notice is that of 'Les Huguenots' on Monday evening. Mlle. de Reszké was first announced to take the rôle of Valentine, but Madame Firsch-Madier, a *débutante*, was substituted, and the audience

gained by the change. The new-comer has acquired a reputation in Germany as a dramatic soprano, and her qualifications are considerable. Her voice is good in quality and pleasantly free from *vibrato*. Within certain limits her execution of the music was admirable, but beyond these limits there was much left to desire. For example, she did not appear to be able to produce any note higher than a natural with ease and power, and the few florid passages in the opera were imperfectly rendered. Again, an occasional flash of dramatic sensibility was invariably succeeded by a period of tameness and mediocrity. Notwithstanding these shortcomings, however, Madame Fürsch-Madier created a distinctly favourable impression. Signor Mierzwinsky as Raoul was forcible in the dramatic scenes, and the exceptional range of his voice enabled him to increase the effect of certain episodes, thereby to some extent atoning for the hard quality of his organ in the middle register. M. Gresse, another new-comer, sang fairly well as Marcel, but made little attempt to act the part. One of the best performances of the evening was the St. Bris of Signor de Reszké, whose pure voice and high intelligence render him acceptable in everything he undertakes. Madame Sembrich sustained the character of Marguerite de Valois with much effect, and Madame Scalchi and Signor Cotogni resumed their familiar impersonations of Urbano and Nevers.

If we may judge from the comparatively thin attendance at the Crystal Palace last Saturday, in spite of a very interesting programme, the expediency of continuing the winter concerts a month beyond the usual time appears open to question. There is also another consideration which suggested itself during the concert—that, in consequence of the large number of engagements which orchestral players have to attend at this season of the year, it is impossible to ensure the attendance of all the regular members of the Saturday band. Several deputies were to be seen in the ranks of the orchestra, and this is quite sufficient to account for a slight falling off at times from the perfect finish which usually characterizes the instrumental performances under Mr. Manns's admirable direction. Having, however, decided upon giving supplementary concerts, the directors could hardly have improved on the scheme of that of last Saturday. It was an excellent idea to repeat Brahms's 'Academic' Overture, because there were doubtless many who had been prevented from hearing it the week before. The work gains much upon acquaintance. In spite of the heterogeneous materials of which it is composed, the form is very clear, and the students' songs which Brahms has treated so ingeniously are so extremely melodious and pleasing that the impression left by the whole work is decidedly favourable. The only criticism to which it seems open is on the score of undue length, amounting almost to diffuseness—the besetting sin of most modern German composers. The performance of the overture was excellent, and its reception most cordial. Mr. Cowen's *suite de ballet*, 'The Language of the Flowers,' hardly fared so well. It was in this work that the slight want of finish adverted to above was

noticeable, and we think that, on the whole, it received a more satisfactory rendering at Mr. Cowen's concerts at St. James's Hall last winter. The charming music made a most favourable impression, as it deserved to do, one of the numbers being encored. Madame Sophie Menter, whose *début* in England was noticed last week in these columns, appeared at the Crystal Palace for the first time on this afternoon. Having played Liszt's First Concerto for Mr. Ganz, she chose the Second for Mr. Manns. This Second Concerto (in A) is a most strange compound of real beauty with intense and absolute ugliness, the latter, unfortunately for the hearer, predominating. But, while thoroughly unsatisfying as music, it cannot be denied that as a show piece it offers rare opportunities for a pianist of the highest calibre, being certainly one of the most difficult works ever written for the instrument. It is the simple truth to say that for Madame Menter difficulty no longer exists. Her execution of the music was astounding, not only from its unflinching correctness and untiring energy, but from the apparently perfect ease with which the most enormous difficulties were surmounted. But the high qualities of the pianist were even more conspicuously displayed in the group of solos she performed later in the concert. These were an Allegro by Scarlatti, a Mazurka by Chopin, transcribed (and spoiled) by Tausig, and Liszt's great 'Don Juan' Fantasia. The marvellous performance of the last piece roused the audience to enthusiasm, as it well might. The beauty and delicacy of Madame Menter's touch, her power of making the piano sing, in which she reminds us of Rubinstein, the musical feeling shown in every phrase, with her wonderful technique, make her one of the most extraordinary female pianists that have ever appeared before the public. Whether as a great artist she equals Madame Schumann is a matter on which an opinion must be reserved till she has fulfilled her promise of playing a Beethoven concerto; but for her as an executant no praise can be excessive. The only vocalist was Madame Alwina Valleria, who sang most artistically; and Mendelssohn's 'Scotch' Symphony concluded the concert. This afternoon Raff's Second (and finest) Symphony is to be given for the first time in England.

The crowded state of St. James's Hall last Monday evening and the truly admirable performance would seem to show that the success of the present series of Richter Concerts is assured. Such a reception as was awarded to Herr Richter on his making his appearance on the platform is awarded by our public only to their special favourites; and it is no more than the truth to say that the rendering of the entire programme of the first concert fully justified the esteem in which the popular conductor is held. The first piece of the evening, Wagner's 'Huldigungsmarsch,' is more remarkable as a sonorous and brilliant piece of orchestration than for the intrinsic value of the musical ideas. It was followed by what was announced as a "concerto" by Bach, but what proved to be the violin part of some unknown sonata by Bach, dressed up as a concerto by Herr Hellmesberger of Vienna. We think the gentle-

man might employ his time better. The additions he made to Bach's own violin part, though unobtrusive, were hardly conceived in the spirit of the composer; and Bach has left us so many genuine concertos for orchestra, that we cannot help regretting that Herr Richter did not bring forward one of these instead of an arrangement of which, on principle, we must altogether disapprove. It is only fair to add, however, that the piece, which is arranged for strings only, was most splendidly played. The same may be said of the Overture to 'Oberon' which followed, a finer rendering of which has seldom, if ever, been heard. The second part was devoted to Beethoven's Choral Symphony, which was throughout most admirably given. The very trying chorus parts were sung with much precision and spirit by the choir, which has been excellently trained by Herr Frantzen; the solo music received ample justice from Mdlle. Pyk, Miss Rosenthal, Mr. Frank Boyle, and Mr. F. King; while the orchestra played superbly throughout. Herr Richter's *tempi* differ somewhat from those to which we are accustomed here; he takes the first *allegro* rather slower, to its manifest advantage, and the trio of the *scherzo* decidedly faster, as to the expediency of which we feel more doubtful; but that the performance as a whole was exceptionally fine will hardly be disputed. The concert lasted barely two hours—a great advantage both to players and listeners, and the managers are to be warmly congratulated on their arrangements. The symphony was heard to the end in comfort, and was not disturbed, as usually happens, by the departure of a portion of the audience during the last movement. The second concert takes place next Monday, when Brahms's 'Academic' Overture, Liszt's 'Mephisto-Walzer,' Wagner's 'Siegfried-Idyll,' and Schumann's Symphony in C major are announced to form the programme.

Musical Gossip.

THE new director of the Musical Union, though a foreigner, is bestowing attention on the claims of English music. On Tuesday Mr. Hubert Parry's Sonata in A for pianoforte and violoncello was performed by M. Lasserre and Mr. Dannreuther. The work was played at one of Mr. Dannreuther's Musical Evenings a year or two ago, and was noticed at the time in the *Athenæum*. It is characterized by the same intellectual qualities that have distinguished Mr. Parry's music so far, and a second hearing serves to reveal merits but dimly discernible at the outset. In the method of accompanying a melody, and in the breadth and variety shown in the development of the thematic material, a strong resemblance may be noted to the style and even the mannerisms of Brahms. Some portions of the sonata still seem obscure, but other passages are remarkable for a kind of heroic pathos and dignity, much beyond mere cleverness of construction; and even at a low estimate the sonata is a noteworthy production, as unfortunately we obtain so little work of this kind from English musicians. The remainder of Tuesday's programme does not call for criticism.

UNDER the title 'Phases of Musical England' will shortly be issued a new work by the author of 'The Great Tone-Poets,' 'A Book of Musical Anecdote,' &c. In the new book Mr. Frederick Crowest looks at the dark side of musical art in England, and under such heads as 'Church Music,' 'Street Music,' 'Commercialism,' 'Singing and Singers,' 'Women and Music,'

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"Criticism," "Editing," "Amateurs and Professionals," &c., deals with some of the impediments to musical progress in this country. Messrs. Remington will publish the volume.

The performance of Bach's Mass in B minor by the Bach Choir, originally announced for next Wednesday, has been postponed to Wednesday, June 1st.

MR. JOHN BOOSEY gave a very successful ballad concert last Saturday afternoon at St. James's Hall, at which Miss Mary Davies, Miss Clara Samuelli, Madame Patey, Madame Antoinette Sterling, and Messrs. Edward Lloyd, Santley, and Maybrick took part.

THE last concert for the present season of the Borough of Hackney Choral Association was given at Shoreditch Town Hall on Tuesday evening, under the direction of Mr. Ebenezer Prout, when the 'Spring' and 'Summer' of Haydn's 'Seasons' and a miscellaneous selection were performed. The soloists were Miss Jessie Jones, Miss Rose Daforne, and Messrs. W. Shakespeare, Frank Ward, and G. P. Minett.

THE festival in aid of the Choir Benevolent Fund at Bristol is now definitely fixed for June 23rd, and is to consist of a choral service in the cathedral in the afternoon, and a concert in the evening in the Colston Hall. In consequence of the success which attended the society's festival in Bath two years since, the choir will, in returning on the following day, give an afternoon concert in the Assembly Rooms.

AMBROISE THOMAS'S 'Hamlet' was revived last week at the Grand Opéra, Paris, for the reappearance, after some months' absence, of M. Maurel.

M. GEVAERT'S opera 'Quentin Durward' has been performed thirty-eight times at the Théâtre de la Monnaie, Brussels, during the season which has just come to an end.

M. ERNEST REYER'S opera 'La Statue' has met with much success on its production at Antwerp.

M. GOUNOD'S 'Tribut de Zamora' appears to have been financially successful, if we may judge from a statement in the current number of *Le Ménestrel* that the receipts of the first ten nights have averaged over 20,000 francs each.

THE fifty-eighth Lower Rhenish Musical Festival will take place at Düsseldorf from the 5th to the 7th of June, under the direction of Herr Julius Tausch. The chief works to be performed are Handel's 'Samson,' Mendelssohn's 'Lobgesang,' Gade's 'Zion' and Symphony in B flat, Beethoven's Symphony in A, Bach's Suite in D, and Schumann's 'Spanisches Liederspiel.' Herr Gade is expected to attend the festival and to conduct his own compositions.

MISS EMMA THURSBY has met with a most enthusiastic reception on the occasion of her first concert at Barcelona.

DRAMA

THE WEEK.

COURT.—'Juana,' a Tragedy in Four Acts. By W. G. Wills.

LYCEUM.—'Othello.'

OLYMPIC.—'The Exiles of Erin; or, St. Abe and his Seven Wives,' a Drama in a Prologue, Four Acts, and Seven Tableaux.

ROYALTY.—'The Member for Slocum,' a Comedy in Three Acts, from 'Le Supplice d'un Homme.' By G. R. Sims.

MR. WILLS is the Abdiel of the romantic drama:—

Faithful found

Among the faithless, faithful only he

Among innumerable false, unmoved,

Unshaken, unseduced, unterrified.

Not a sign is there in his latest work of knowledge that tragedy is a thing of the

past, that belief in romance is shaken to its foundations, and that by an English public the apparatus of the higher class of melodrama is consigned to the same limbo as the novels of Ann Radcliffe. On the contrary, Mr. Wills nearly succeeds in raising the fallen flag, and bringing back to it the strayed and scattered battalions. With a faith and trust that he almost communicates to the spectator, he shows him what is most picturesque in mediæval or Renaissance life, sets before him the grimmest or most fantastic superstitions of our forefathers, and challenges belief, or at least acquiescence, in such ideas as the transmission of an hereditary curse. That these old-world notions are yet capable of being turned to dramatic account is shown in the reception awarded Mr. Wills's new play of 'Juana.' At more than one point the respectful consideration exhibited to work diverging widely from the customary path was exchanged for genuine enthusiasm, and there was one scene at least by which the audience was profoundly stirred.

'Juana' is in every sense a remarkable work. Its plot is constructed with ingenuity, its dialogue is powerful and at times poetical, its central interest is strong, and its comic scenes have a ring of our old drama. Yet in every respect in which there is strength there is shortcoming. The construction is that of an architect who attempts to build a house without the aid of a mason; the dialogue, which soars at one time, at another waddles; the passionate interest is suspended through whole scenes; and the comic business, in spite of its *naïveté* and freshness, falls flat. Mr. Wills is, indeed, a dramatist and no craftsman. Out of a plot such as he supplies a skilful dramaturge would make a play that would hold an audience in breathless interest.

In adopting that system of irregular verse of which, as his own invention, he is apparently proud, Mr. Wills lays traps for himself. What the work chiefly wants is the *labor limæ* the artist loves to supply. It is drawn with the hand of a master, and filled in as time serves by the painter, or, as we might readily suppose, by his pupils. It is just when Mr. Wills will not take the trouble to give his verse that musical or sonorous regularity the rhythmic effect of which has upon the audience an influence difficult to over-estimate that Mr. Wills's work becomes poor. When Juana, confessing to the murder of her husband, declares she was not responsible, she employs a figure worthy of Webster. Her heart, she declares, "consented not."

No more than doth the weeping cloud direct
The lightning that leaps from it.

In this, as in other passages in which customary measures are employed, the verse rarely fails of its effect. A long soliloquy, however, which should be the strongest in the play, is assigned the heroine, and this fails through the slovenliness of the versification. With all its faults upon its head, and they are many, 'Juana' is fine work. Our complaint is that it does not attain the greatness which is near at hand. Its characters are fresh and new, and the motive is singularly telling. The central interest, that of a man accepting death for a woman whom he loves and who has never known his love, strong in itself, is fortified and buttressed with

singular skill. Its influence upon the public is strong enough to triumph over occasional weakness of dialogue, and over such more serious drawbacks as an anti-climax and the repellent cruelty and insult to which the heroine is subjected.

Madame Modjeska played excellently as the heroine. It is difficult to imagine a representation of madness more natural and powerful, and at the same time more artistic, than that she gave when in the access of jealousy she slew her husband. Her death-scene was singularly picturesque and impressive. Mr. Forbes Robertson was gallant in bearing as her husband, and conveyed well the high-bred scorn of the noble for those who would interfere with and direct his course. Mr. Barrett acted with quietude of style and a certain measure of fire as the hero, and Mr. G. W. Anson supplied an excellent picture of a bibulous old monk.

Mr. Irving's resumption of the character of the Moor is the feature of chief interest in the rearranged cast with which 'Othello' is now given at the Lyceum. After rehabilitating the character of Shylock, Mr. Irving now undertakes the same office for Othello. The man he now presents is the most civilized specimen of a Moor that has yet been seen in history or fiction. A keen sense of personal dignity which he displays, and which leads him deeply to resent the imaginary injury done to his bed, is European rather than African, and there is nothing whatever, except his swarthy complexion and taste for gorgeous and Oriental costumes, to indicate his origin. To deprive Othello of his animal and barbaric nature, which we may fairly suppose commended his story to Shakespeare, is practically to emasculate him. Mr. Irving's Othello accordingly—though it is as regards method a great advance upon his previous performance, though it has striking beauties of execution, and is not destitute of passion—cannot be pronounced satisfactory, and may not stand on the same level with his Iago. Mr. Booth's Iago is the same we have recently described, and the remainder of the cast differs in no respect from that at the previous performance.

In the drama of 'The Exiles of Erin,' now played at the Olympic, the indebtedness to Mr. Buchanan's satire of 'St. Abe and his Seven Wives' which is avowed scarcely extends beyond the comic underplot. The central interest consisting of a love story flourishes under the most melodramatic surroundings, and the piece puts in no claim to literary merit. As a melo-drama, however, it discloses some genuine power, and one or two of its situations are distinctly dramatic. Miss Harriett Jay, who plays the heroine, is better suited to the line she now adopts than to that in which she was previously seen.

A new comedy, adapted by Mr. G. R. Sims from 'Le Supplice d'un Homme,' a three-act vaudeville of MM. Grangé and Lambert Thiboust, produced at the Palais Royal on the 12th of July, 1866, has been given at the Royalty, under the title of 'The Member for Slocum.' It is a fairly successful instance of adaptation, and the dialogue shows little trace of indebtedness to the original. The second act is, however, diffuse and not too intelligible. Miss Kate Lawler acts with spirit as the heroine.

Dramatic Gossip.

MR. CHARLES COLLETTE has appeared at the Imperial Theatre in his own farce of 'Crypto-conchoidsyphonostomata' and in the three-act comedy of 'Bounce,' written specially for him by Mr. Maltby. The company with which he acts is the same with which he has played in the country. Both morning and evening representations are given.

'LE DRAME DE LA GARE DE L'OUEST,' a three-act farcical comedy of M. Durantin, produced at the Vaudeville, met with an unfavourable reception, in spite of a fine display of acting by M. Delannoy in a principal character. 'La Petite Sœur,' a one-act piece of Madame Barbier, given at the same house, was not more favourably received.

RECENT revivals in Paris include 'Le Tour du Cadran' of MM. Crémieux and Bocage at the Variétés, with Madame Théo as Panatella and MM. Baron, Christian, and Lassouche in other characters; 'Les Mystères de Paris' of Eugène Sue at the Porte Saint Martin; and 'Le Meurtier de Théodore' at the Théâtre Déjazet.

TO CORRESPONDENTS.—W. J.—J. P.—C. D.—J. W. W.—B. D. J.—R. S.—F. F.—F. C. T.—J. & K.—received.
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o notice can be taken of anonymous communications.

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